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These Books Offer Every Music Lover, Teacher and Student an Opportunity to Acquire a Wealth of Musical Knowledge by Utilizing Vacation Hours to Good Advantage

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Great Pianists on Piano Playing

By James Francis Cooke Price, \$2.25
Everyone interested in piano playing, who has not read this very popular book, can secure it immediately. This is a group of study conferences with 28 virtual, in which are presented the most modern ideas upon the subjects of technique, interpretation and expression. Full page portraits and short biographic sketches are also included.

How to Play the Piano

By Mark Hambourg Price, \$1.50
This is a volume well worth possessing. If the reader is at all interested in being an accomplished performer on the piano, it would take many lessons to gain all the advice given by this eminent piano virtuoso. In this book which contains material that would cost over twenty times its price if one were to take these lessons in person from Mr. Hambourg.

Principles of Expression

By A. F. Christian Price, \$2.50
This is an authoritative book on piano playing. Practically all explanations are illustrated clearly by musical examples. The study of this book gives a full understanding of rhythmic accents, metrical accents, melodic accents, harmonic accents, dynamics and tone.

Piano Playing with Questions Answered

By Josef Hofmann Price, \$2.00
This is virtually a new book. In one, close to 100 pages are an illustration of a great pianist on artistic philosophy by one of the greatest living pianists. It is also a direct, 250 questions asked by piano students. A valuable work for reading or reference.

For the Practical Musician and Music Lover

Great Men and Famous Musicians On the Art of Music

By James Francis Cooke Price, \$2.25
This interesting volume gives intimate discussions of phases of musical life and of music study by some of the world's greatest intellects. Great creative and executive geniuses have joined with foremost musicians in offering material that is both stimulating and helpful to students and music lovers. In the list of master minds who have contributed valuable advice to this work are names of Crane, Danabro, Dohnanyi, Grieg, Gustav Mahler, Liszt, Mendelssohn, Opere, Schubert, Sousa, Stravinsky, Van Dyke, Winter and many others.

Musical Progress

By Henry T. Finck Price, \$2.00
Here and abroad this book has been commented and lauded. One of the more useful stretch of imagination may be called a music lover, will find it interesting and profitable in a truly fascinating style and presents a wealth of musical topics in a liberal and enlightened spirit.

Secrets of the Success of Great Musicians

By Eugène Prévost Price, \$2.00
This is a biographical work in which the lives of the great composers are viewed from a different angle than usual. It has been well termed a series of biographical life analyses of great composers. Every page provides interesting reading, yet at the same time the educational qualities of this work are very high.

Life Stories of Great Composers

By R. A. Streetfield Price, \$2.25
There are 35 biographies included in this volume, each followed by a chronology of the composer's life. A list of references or for one to read who desires to glean a knowledge of the great composers, this is an excellent work.

Anecdotes of Great Musicians

By Francis W. Gates Price, \$2.00
These are 100 very interesting and amusing anecdotes which the musiclover will find interesting in this collection, which consists of around 100 authentic anecdotes of great composers, players and singers.

What Every Piano Pupil Should Know

By Clarence G. Hamilton Price, \$2.00
There are a thousand and one things that the piano student should know, which, as a rule, are learned from time to time merely as a profession. Those looking forward to success in piano playing, however, should read this book. It contains many valuable pieces resulting from his long and busy teaching experience. With such authority as to guide the serious piano pupil may feel well equipped to meet the many problems that will confront him in his path to musical success.

Basic Principles in Pianoforte Playing

By Josef Lhévinne Price, 60 cents
This work is how to do many things in piano-playing, stressing touch, tone and accuracy. Practice hints are given. Paper bound.

Descriptive Analyses of Piano Works

By Edw. Baxter Perry Price, \$2.00
Instead of working out each analysis upon the structural basis, Mr. Perry has given a poetic, dramatic and historic analysis or description of some of the greatest and best-known piano compositions. This treatment adds to a better understanding of each work or its interpretation.

What to Play—What to Teach

By Harriette Browner Price, \$2.00
A very able and instructive manual in an interesting and instructive manner directed from the first to the last of the beginning of the work of the great pianists, and the material is grouped in program form.

Standard History of Music

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All that is interesting and important in musical life is here given in the most readable manner. There are forty chapters that will be well termed fairy story lessons in the romance of music. Liberally illustrated.

Old Foggy, His Musical Opinions and Grotesques

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This is a book of the lives of the great musical luminaries, about whom nothing can be found in any other English writing.

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By Elsie B. Hodge Price, \$1.50
This book is not only entertaining but instructive. The sketches are facts with stories woven around them.

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By H. R. Howard Price, \$2.25
This book always will be a great favorite with music-lovers, for it contains interesting essays on musical subjects and very sympathetic and helpful sketches of the great teachers and informative chapters on instruments.

Stories of Standard Teaching Pieces

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With the information in this book teachers can give their pupils the most interesting and educational information that gives zest to the lessons upon standard teaching pieces.

For Followers of the Vocal Art

How to Succeed in Singing

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An excellent volume by a Master Voice Teacher, who offers valuable advice and suggestions regarding technique, style, stage engagements and other features of the vocal art as a profession. Those looking forward to achieving success in a lyric career will get from this book a new light on these subjects in their pursuit of the devious roads to success. In presenting this contribution to the vocal world the author employs his own superb qualifications and a distinct style in writing as a background.

Great Singers on the Art of Singing

By James Francis Cooke Price, \$2.25
Most of the celebrated vocalists of the past 25 years are represented in this volume of advice and vocal experience. There are 27 full page portraits and biographies given. This is a work of absorbing interest to all music lovers and followers of the vocal art.

Choir and Chorus Conducting

By F. W. Wodell Price, \$2.00
There is much opportunity in the field of choir, chorals and community singing, and choral conducting. This book offers a push for the excellent contribution to the vocal art. An exceedingly important and instructive book for continual reference.

For Juvenile Musicians

Young Folks' Picture History of Music

By James Francis Cooke Price, \$1.00
This is a very recent offering, over which teachers everywhere are enthralled. The high light of musical history and biography are given in an interesting style that is understood easily by the juvenile. Such a book as this tends to hold the child student's interest in music. A most liberal number of well-printed and interesting pictures are given for the pupils to study through. The places provided throughout the book. The author has even gone so far as to suggest to embody musicals in the manner in which melodies are written, stimulating their original ideas along these lines.

First Studies in Music Biography

By Thos. Tapper Price, \$1.75
The thinking of older people to it that pupils learn as soon as possible something about the lives of the great composers. This book is designed for the teacher to use with pupils. It gives each composer a portrait, a portrait, other illustrations and a set of questions on the text.

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By Thos. Tapper Price, \$1.50
While various composers' biographies form a series of studies, they are done by the young student. A separate book for each of the following masters:
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Of Special Interest to Music Teachers

Mistake and Disputed Points in Music and Music Teaching

By Louis G. Elson Price, \$1.50
The many subjects, regarding which there frequently are disagreements, are strategically treated by the positive information in this book, which covers all the essential points from acoustics and notation to piano technique and orchestration.

Stories of Standard Teaching Pieces

By Edw. Baxter Perry Price, \$2.00
With the information in this book teachers can give their pupils the most interesting and educational information that gives zest to the lessons upon standard teaching pieces.

What the Vocal Student Should Know

By Nicholas Dauty Price, \$1.00
This book has designed great because it tells in a concise manner many important things that the vocal student should know. As a conclusion of the work Mr. Dauty gives a series of excellent daily exercises.

New Young Singers' Teachers' Association—Its Story

Price, \$2.50
This body, now in its third decade, was originally an organization for mutual improvement and defense. In this book the Association publishes its history, and in addition, all its valuable Essays, Discussions and Decisions. The various papers on vocal subjects alone make the volume one that every teacher and student should be glad to own.

Diction for Singers and Composers

By Dr. H. Gaines Hawn Price, \$1.75
This book covers an important side of the vocal art, and to have true vocal art as well as song writing art, one should follow the advice and suggestions Dr. Hawn gives.

How to Sing

By Luisa Tetrazzini Price, \$2.00
This is the most brilliant coloratura soprano in recent musical history is responsible for the excellent contribution to the vocal art. An exceedingly important and instructive book for continual reference.

Music Talks with Children

By Thos. Tapper Price, \$1.50
Although it is suggested by the author that the chapters of this book be made the subject-matter for talks with children, they are written in such a simple straightforward manner that they may be read verbatim by the teacher or parent.

Little Life Stories of Great Composers

By Mary M. Schmitz Price, 60 cents
After one has passed through Little House he will have quickly gleaned many of the most important facts about 18 of the truly great composers, their birthplaces, their important works, their influences and much other instructive information.

Imaginary Biographical Letters from Great Masters of Music

By Alethea Crawford Cox and Alice Chapin Price, \$1.50
This fascinating little book gives a charm of romance and personality to musical biography by the unique manner in which the information is presented.

Child's Own Book of Great Musicians

By Thos. Tapper Price, 20 cents each
This series of Biographies with picture playing and binding, to be done by the young student. A separate book for each of the following masters:
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Haydn Schumann Wagner
Händel Verdi Chopin Grieg
Liszt

What to Teach at the Very Lesson

By John M. Williams Price, 60 cents
There are chapters in this thoroughly practical book, which are so arranged as to be teaching Notation, Rhythm and To do in the lesson, and to give the proper considerations in giving assignments, etc. through the skulls of the young teacher right.

Elementary Piano Pedagogy

By Charles B. Macklin Price, \$1.50
In this day and age there are too many other attractions that make it difficult to find the pupil's interest. If the teacher has not studied the psychology of the child, he has not learned how to prescribe individually for each pupil. Every teacher will get many times the value of this book in advice and suggestions that will be obtained from it.

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THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by
A. S. GARBETT

Mozart's Musical Portrait of a Lady

THOMAS MOZART was a master of form and therefore of absolute music as opposed to program music which tells a story apart from its musical structure, nevertheless he painted at least one musical portrait with an avowed object in view.

"We have at least one instance of unquestionable program music in Mozart's instrumental works," says Frederick Niecks in "Program Music." "And," he adds, "an extremely interesting and significant one, a case of portraiture."

"In the latter part of 1777 he writes from Mannheim to his father that he had composed a sonata for Cannabich's daughter Rosa, a beautiful and amiable girl of fifteen; and that on being asked by some one, after finishing the first movement, how he would write the *Andante*, he had replied: 'I shall compose it after the *caractere* of Mlle. Rosa."

"He was himself thoroughly pleased with the result, for he said: 'She is exactly like the *Andante*.' What she was like we may see still more clearly from the following words of the composer: 'She has a staid manner and a great deal of sense for her age; she does not speak much, but what she says is said with grace and sweetness.'"

"The sonata is supposed to be that in major with a Rondo as its last movement (Köchel, 309)." To this Niecks adds a footnote: "The sonata in question was composed in the first half of November, 1777, but we cannot be sure which one it is. For the C major sonata speak excellent authorities; J. S. Shedlock, on the other hand, mentions the A minor sonata (Köchel, 310). The only and insufficient hints we get from Mozart are that the *Andante* is full of expression, and that the last movement is a rondo."

A Solo Hate Campaign

J. P. Sousa's book, "Marching Along," tells us of some of his brilliant successes in Europe before the war, including a curious episode of a concert given in Leipzig, once the headquarters of the anti-Wagnerians.

"At Leipzig, my program was largely Wagner and Sousa," says Sousa. "We opened with the *Tannhäuser Overture* and, just as the applause began to die down and I started to give an encore, a man seated in the first row emitted a vicious hiss. I glared at him and played my encore. With the rendition of the next Wagner piece the same vicious hissing was heard. At the intermission one of my bandmen, stirred to anger, volunteered to go out and thrash the hisser, but I forbade

him to leave the stage. When we resumed the concert, the two remaining Wagner numbers were just as vigorously hissed by the same individual. As I left the platform I encountered the local manager and asked him, 'Do you know that man in the duster and the straw hat?'"

"He replied that he did not but he would bring him to my dressing-room. He jumped down from the stage and soon had the man confronting me."

"May I ask why you hissed every Wagner number we played this evening?" I said coldly.

"The man's face distorted with anger and bitterness as he blurted out, 'I hissed Wagner music because I hate the Wagner family.'"

Sousa Got the Cash!

SOUSA tells in his book, "Marching Along," how he made himself known in a Philadelphia bank, where he presented a large check without having the ordinary credentials.

"At the end of the week," says Sousa, "Mr. Barnes, my manager, received a check for the week's work, amounting to several thousand dollars. He asked me to go to the bank to identify him."

"Are you Mr. Sousa?" asked the teller of Mr. Barnes.

"No," I interrupted, "I'm John Philip Sousa."

"But the teller looked at me coldly and handed back the check."

"'You'll have to be identified,' he said."

"Turning my back to the teller's window, I raised my arms as if preparing to start off my band and began to whistle."

"The *Stars and Stripes Forever*, bringing my arms up and down in the manner familiar to those who attend my concerts. The clerks in the room broke out in laughter and applause, and one ran over to whisper in the cashier's ear. He beckoned for the check and cashed it without a word."

Rubinstein in Edinburgh

SIR ALEXANDER CAMPBELL MACKENZIE, long director of the Royal Academy of Music in London, has just published a book, "A Musical Narrative," which contains interesting reminiscences of Rubinstein who visited Edinburgh while Sir Alexander was a young man in that city.

Here are a few passages quoted at random:

"Being frequently in this company, I became familiar with his firmly-expressed opinions and still rejoice in the fact that he was invariably amiable and kind to me."

(Continued on page 483)

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THIS ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Teaching Young Children

F. J. M. BRUSHGROVE, Iowa: You evidently labor under the same false impression that many have, that with only a limited knowledge of the subject you are able to teach music to children. We would not discourage your laudable ambition nor quench your enthusiasm for developing the art in your family circle and your immediate community, but we would urge that you prepare yourself sufficiently before you practice music-teaching upon your own children or those of any one else. "It takes knowledge to teach music to adults, but it takes wisdom to teach it to little children," said a distinguished musical educator.

While it is true that one does not need the same demonstrable equipment in the subject to teach the fundamentals to tiny children and could well dispense with a brilliant and extensively prepared repertoire, one does need special training in presenting the rudiments and should have journeyed over the long musical highway from the Valley of Fundamentals to the Hilltop of Technical Proficiency in order to have the wisdom to instruct the young child.

The two requirements for teaching music to children are, aside from a general knowledge of the subject, an awareness of the danger of stiffening and straining the delicate muscles of fingers, hand, wrists and arms, and an understanding of how to keep alive the interest of the child.

The fact that you love children and the fact that you have been a school teacher are distinctly to your advantage. The former will give you patience and sympathy with the child mind, and the latter will furnish the necessary pedagogical training.

Your age is not against you—in fact you are at the prime for the work, providing you have a good, practical method as a guide for your teaching of beginners.

Your children are too young for actual lessons at the keyboard. The eldest might begin in another year. In the meantime they should have a well-planned course in rhythmic and ear-training, and you will get the knowledge to impart this to them while they are still young enough to profit from it, if you take up the study of one of these well-proved methods for tiny children. In almost any one of these methods you will be instructed in the organization and conducting of a "rhythm band," and that is what your children need now. With time you should have a fine family and neighborhood orchestra with your three boys as a beginning unit. Let them work for two or three years on the piano for the foundation of musicianship. Then they might each select a different instrument and perfect it.

The Second Start

M. T. MANTICA, CALIFORNIA: The piano is a fascinating friend and a cheerful companion, but it is also an exacting taskmaster. If you have not touched a piano

for seven years it is not surprising that you have lost your skill, no matter how well you may have played previously. But you should not be discouraged. Twenty-five years is not old, and, since you had the training in your youth, the season of life in which the mind and muscles are plastic and flexible, you can very soon regain your lost facility by careful and painstaking practice.

Try to plan two or three short practice periods a day, instead of trying to use all the time you can spare for the work in one period. You should avoid overtraining or straining and stiffening your muscles, a habit you will acquire if you are too zealous and ambitious in your practice after so long a period away from the instrument. In this respect you confront almost the same dangers as does the beginning student. Apportion your practice time into three equal periods, applying it first to finger technique and scales, then studies, and then to a definite repertoire of pieces. Do not get a smattering of one exercise and then another as too many students do. As you find your skill returning reduce the technique and use more time in making a repertoire.

The chief joy in playing the piano is in having some compositions well learned for demonstration. It would be wise also to give a few minutes daily to sight-reading. Begin with simple compositions that you can read up to tempo, without stumbling, using more difficult selections as your ability to "keep going" increases. Good sight-reading ability is a valuable asset for any pianist, adding to one's usefulness and popularity in all sorts of social gatherings.

You will find Czerny your best friend for restoring keyboard skill. Get the selected "Czerny Studies," edited by Emil Liebling (Presser), Books II and III. Bach's "Two-part Inventions" you will also find useful. Also get the book "Mastering the Scales and Arpeggios," by James Francis Cooke. For pieces, two graceful and charming numbers are *Love Waltz*, Moszkowski, Peters Edition, and *False Tritone*, Shellen. You will find the *Hoodland Skierker*, by MacDowell interesting and playable. As your skill returns use the Chopin Waltzes, and the Beethoven Sonatas for practice material. Brief extracts from these standards with which to work up your technique may always be employed, and you will have something worth while in the end. When you have again reached the point of ease and comfort at the keyboard you may omit much of the purely technical practice. A few minutes daily of Bach and Czerny will keep you up, while you make a companion of Beethoven and Chopin and an acquaintance of some of the well known moderns.

I am sending you a list of good books on musical subjects from which you can make selections for your library.

(Continued on page 479)

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HIDE AND SEEK

FRANK H. GREY

mf *mp* *f* *To Trio Fine* *D. S. al Trio*

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G. N. BENSON

Moderato

p, *mf*, *f*, *cresc.*, *allargando*, *Fine*

leggiere, *grazioso*, *p*, *mf*

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THE ETUDE

p, *mf*, *cresc.*, *D.C.*

* From here go back to the beginning and play to *Fine*; then play *Trio*

LOVE'S DAWNING INTERMEZZO

W. ALETTER

Very full and sonorous. To be played tastefully. Grade 4.

Andante

p dolce, *pp*, *rit.*, *mf*, *cresc.*, *a tempo*, *rit.*, *a tempo*, *Fine*, *D.S.*

leggiere, *grazioso*, *p*, *mf*

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IN A FAIRY BOAT
BARCAROLLE

In a gently swaying movement;
very attractive. Grade 3

Allegretto M. M. $\text{♩} = 63$

THE ETUDE

PAUL DU VAL

EDITORIALS

“When Mussolini Plays”

BENITO MUSSOLINI—blessed of the stars—dynamic mind of modern Italy—giant of destiny—the most powerful and celebrated man in Europe—finds daily recourse to his violin, as a means of resting and refreshing his soul. In this he shows that wisdom which has been responsible for so much of his extraordinary success. He realizes that high power men must have success valves. He rides his horse like a cavalryman. He engages in sports. He reads enormously. But, most of all, he insists upon the exalting influence of the higher class of music. The Italian love for beauty in tone is a natural instinct with this famous man.

We confidently believe that music is one among the potent factors that make Mussolini possible. Without its regenerating, restorative influence, the mentality of such a man might collapse long before his mission on earth was accomplished.

It has been our unusual privilege to know many of the foremost leaders of the world in Industry, Commerce, Science and Literature. It is astonishing to note the number of intensive workers who actually depend upon music as a part of their daily life routine, as they depend upon air, sunshine and water.

There is something about the training which comes with playing the piano, for instance, that develops, intensifies and accelerates mental action as can no other study. More than this, it provides the individual with priceless recreative opportunities, in this age of ever-expanding leisure.

Dollar for dollar there is probably no other expenditure the parent can make for a child that yields a bigger return than a good practical training in the study of an instrument.

Music is actually food for the tired spirit. There is nothing like music to revive the soul. General

Charles G. Dawes, former Vice-President, tells of the arrival of the first American troops in England, preparatory to their training for the battlefields of France. The boat docked at 11 P. M. on a dark, cold, rainy, dismal night. All the men had had to eat was a sandwich at noon. Tired, worried, excited and nervous, they disembarked in a strange land, on a grave mission. No prospect could be more gloomy. Then one of the miracle works of music occurred. The British authorities had sent a band to lead the troops to camp. It started to play an American March—*The Stars and Stripes Forever*. Instantly

the whole nature of the men was changed and they seemed to be fed by some strange power. The gloom was dispelled and the boys struck out with new life and new spirit.

Here follows a list of just a few of the men who have found regular recourse to music helpful, reconstructive and profitable. They are world leaders, men of giant accomplishments, men who have said that music study in their youth has been of priceless value to them in later years.

STATESMEN: Lord Balfour, former Prime Minister of England; Benito Mussolini, Premier of Italy; Paul Painlevé, former Premier of France; General Charles G. Dawes, former Vice President of the United States; Ignace Jan Paderewski, former Premier of Poland; and many others.

SCIENTISTS: Alfred Einstein, eminent scientist; Ralph Modjeski (famous bridge builder); Vladimir Karapetoff (eminent electrical engineer); Dr. J. H. Kellogg, of Battle Creek; and many others.

BUSINESS MEN: Charles M. Schwab (once a professional musician); Cyrus H. K. Curtis; Dr. Herbert J. Tily (President Retail Dry Goods Merchants Association); John Alden Carpenter (America's most discussed composer, also a prominent businessman of Chicago); and many others.

WRITERS: Rupert Hughes; Owen Wister; Upton Sinclair; John Erskine; and many others.



PREMIER BENITO MUSSOLINI

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BETTER PIANOS

THE ETUDE has been conducting a "Better Piano" campaign. The need was great. Many of the pianos in American homes have been there far too long. They should be supplanted with new and, when possible, better pianos. The beautiful old rosewood square that was Grandma's joy was a fine instrument in its day, but it is not the thing upon which we can expect little Allan or little Winifred to flourish musically.

Worse than this may be the worn-out upright, a graveyard of thumping, bony fells. A fine new piano in the home is an inspiration to the student and to the teacher. More work will be accomplished in a shorter time, due to increased enthusiasm.

There are a number of really fine, reasonably priced pianos upon the market. Buying a piano is in some ways like buying an automobile. There is the Locomobile, Pierce-Arrow, Cadillac, Lincoln, Chrysler 80 class. Then there are various other classes down to the class that might be represented by the Ford car. Fortunately for the automobile, great industrial production has controlled the price so that no manufacturer has dared put out a cheaper car than the very safe and trustworthy Ford. A cheaper machine made with less resources than those of the colossal Ford plant would fall to pieces in a short time.

With pianos, however, it is possible for some unscrupulous makers to put together instruments that in many ways present a fair superficial appearance and to sell them at a price far below what a conscientious maker could venture.

The very cheap piano is one of the most expensive things in the world. Nothing will disintegrate as quickly. After a few months its defects are discoverable. In fact, before the installments are paid on many instruments they are exposed in their real worthlessness.

In response to an insistent and increasing demand, THE ETUDE MUSIC MAGAZINE has added to its Department of Educational Service a piano expert who will be glad to give information to those about to purchase instruments. It must be distinctly understood that THE ETUDE does not sell pianos. It is not interested in promoting any particular instrument. It must not be asked to make comparisons between instruments as to their relative merit. This would be unfair. It will not state which is the best American piano, because that is largely a matter of artistic judgment and individual opinion. When a piano is entirely unknown to us, or when we have no reliable information about a given make, we shall not report. Practically all of the established makes of pianos are recorded in files at this office, and we can merely report from these files. The service is conducted entirely in the interest of the ETUDE reader. In writing, state the size, style and type of the piano, as well as the price asked for the instrument you contemplate buying. Address your letter to Piano Expert, ETUDE Educational Service Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

MARKS OF PROSPERITY

"I HAVE so many pupils that I do not know how to handle them. What shall I do with my waiting list?" So writes an active teacher in New England. We wrote her to cultivate assistant teachers, for the time being.

As we predicted, the teachers who have taken advantage of the most extraordinary condition in the history of music and are amplifying the pupil's musical life by means of all of the modern conduits for fine music, mechanical and otherwise, are now enjoying an unprecedented year of prosperity.

Other teachers, who have spent their time nursing pessimism and "hard luck" stories, are naturally suffering. How much of prosperity is due to thinking it and acting it, no one will ever know; but the wise music teacher is the one who has no time to look upon the black side of life, when it is so simple to look at the other side upon which the sun is shining brightly.

We can name a score of weaklings and cripples who have accomplished some of the world's master works. Don't permit your shortcomings to be an "alibi" for lack of success.

GOING AFTER BUSINESS

DURING the past twenty years the Editor of THE ETUDE Music Magazine has been consulted by thousands of teachers who have been anxious to increase their spheres of usefulness and thereby their material welfare.

Many have complained of the lack of success. In almost every instance this is traceable to the teacher's failure to "go after business." The young teacher seems to take it for granted that, given the proper musical training and the reflected reputation that comes from having studies with a teacher with a big name, business will walk right up to his door and introduce itself.

As a matter of fact, business does no such thing. The music teacher must go after business with just the same regularity and persistence as the man engaged in any other calling.

This often means educating one's public to understand what one has to give. Call it advertising, if you will, but understand that nothing succeeds without advertising. The great surgeon bravely disdains advertising, but he does advertise nevertheless. He may not use printer's ink; but he can not create and hold a large patronage without a well established record for a large number of successful operations.

The American people, especially, judge by results and by results only. The teacher's best advertisement is a series of highly accomplished and carefully trained pupils. Then the teacher must provide every possible opportunity for the work of these pupils to become known. The pupil is the teacher's show window. By then his art is judged.

Our public is so well educated in these days that it is not to be "taken in" by the success of one or two brilliant talents. They judge the teacher by the general excellence of a number of pupils. In Paris your Editor attended the class of Professor I. Philipp, at the Conservatoire. He was astonished at the high average performance of all of the pupils. It was difficult to decide which was best. This accounts in large measure for the great success and popularity of this famous teacher.

TAKING TIME BY THE FORELOCK

THE Greeks painted Father Time with a bald pate and a long forelock.

That forelock is one of the most elusive things in the world. "Taking Time by the Forelock" has been synonymous with "opportunity," for over twenty centuries.

Few people, however, know what this really means. The art of planning one's work for months ahead is usually one of the mysterious secrets of successful people.

The music-workers who get ahead leave little to chance, and that the only safe way to live their business and professional life is to know definitely, at least six months ahead, what, in all reason, they will be doing when that time arrives.

If you were to come into the office of THE ETUDE to-day, we would be able to show you editorials, pieces, articles and illustrations, already made up in type, that you will read in THE ETUDE one year from now. It is absolutely necessary for us to keep THE ETUDE in this state, so that we can be sure that it will keep consistently up to the very high standard of practical interest we expect to maintain for you.

All this is to suggest that, if you are a teacher, you will find it to your certain advantage to plan your fall season at once, if you have not already had it planned for fall or six months ago. Many teachers make an acute study of the work that they know will come just as certainly as the sun will rise tomorrow for the beginning of their next season. Thus they make way for the right kind of a vacation—a vacation not encumbered with worries and uncertainties.

It means everything in your success to order your supplies now, so that there cannot possibly be any inconvenience when the rush of the fall season arrives.



M. HENRI RABAUD
The Eminent Composer, also Director of the Paris Conservatoire

The Music of Paris the Inimitable

SEVENTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART II

Centuries of Art

AT THE OPERA COMIQUE one feels very near to the artistic traditions and the spirit of the true France and at the same time quite distant from that superficial and alien type of entertainment which was described at the beginning of this visit to "the City of Light." The average intelligent Frenchman is a very fine personality, indeed. He is idealistic, inclined to be serious rather than frivolous, hard-working, slightly conservative in matters, but always seeking ways of making the world a more beautiful and delightful place in which to live. Since the war he may have an understandable tinge of pessimism, which, with some, is translated into a skepticism as to the future of society; but on the whole Monsieur and Madame are splendid, fine appearing folks doing an important part in the world's work. Behind all are centuries of art tradition. The

leap from the Musée Cluny to the Grand Salon is a long one but at every step it is utterly French. The Opéra Comique presents works of composers of all nations, but one has the conviction that most of these might not have flourished so beautifully if it had not been for the Opéra Comique.

It was a horn player named Rodolphe who first thought of creating a national school of music in France. In 1784 Baron Breteuil, one of the vast number of petty noblemen of the court of Louis XVI, was placed at the head of a school of singing—the Ecole Royale de Chant. Gossec was the musical director. In 1792 Paris created a band and with it the Free School of Music of the Parisian National Guard. This came to be known as the National Institute of Music in 1793. Both schools were merged into the Conservatoire de Musique when it was formed in 1795. The

first conductor was Sarrette who had previously directed the band school.

Conservatoire de Musique

A PEEP into French history of the period will reveal that the foundation and early activities of this remarkable school of music were more surprising than might at first seem. Although sired by aristocracy, it was really the child of the French Revolution. In 1795 we are only two years away from the beheading of Louis XVI and Marie Antoinette. There were still riots for bread and it was a very bloody Paris, indeed, that awaited this new art venture. Yet two years later we find a school with one hundred and twenty-seven professors and some six hundred pupils. Printing offices were established and the Conservatoire went enthusiastically into the publishing business, issuing Methods by Rodé, Kreutzer, Catel and Méhul.

The history of the Conservatoire since that time has been the history of musical France. Napoleon, who in many ways was a poor politician and in others a marvelous one, saw the state importance of the institution and encouraged it enthusiastically. From 1822 to 1842 Cherubini was the director. He was followed by Auber who remained in charge until 1871. Auber died at the age of eighty-nine and Ambrose Thomas was appointed to his post. When Thomas died, in 1896, at the age of eighty-five, his successor was Théodore Dubois who retired from the position in 1905, when the directorship fell to Gabriel Fauré, who died in 1924, when he was succeeded by the present director, M. Henri Rabaud. It will be seen that in every instance except that of Sarrette the director has been an eminent composer; and, with the exception of Cherubini, all have been French born.



THE TROCADERO: FAMOUS AUDITORIUM OF PARIS



A ROOM IN THE PALACE AT FONTAINEBLEAU

A Coveted Honor

THE PRINX DE ROBE, which was established in 1803, has been of great advantage to the Conservatory. After the student has completed his course and manifested his ability through keenly competitive examinations, he is given the privilege of going to Rome to develop his art by hard work under enviable surrounding conditions and also is subventioned so that he can travel in other countries. This is done at the expense of the government. As is well-known, many of the foremost composers of France have benefited by this prize. On the other hand, many who have won the prize are still unknown in the great musical world at large.

The Conservatoire possesses one of the finest musical libraries in the world. This is accessible to all of the students, and to others on application. There is in this collection a priceless group of manuscripts by great masters, which makes a visit to the institution well worth while. Here the privileged may see the original manuscripts of the "Don Giovanni" of Mozart, the "Appassionata Sonata" of Beethoven, "The Damnation of Faust" by Berlioz, and many priceless originals from Gluck, Haydn, Schumann, Chopin, Saint-Saens and Bizet. In addition to this there is a museum of musical instruments which is distinctly interesting.

A National System

THE CONSERVATOIRE has a number of affiliated schools in French cities so that its system and methods are widely disseminated. The present building of the school, although far more commodious than the previous buildings, is not particularly attractive on the exterior, as are so many of the imposing French edifices.

Just as we arrived M. Charles Marie Widor was entering the building. This renowned composer is most remarkable as a man as well as a musician. He was born at Lyons on February 22, 1815. His father was an Alsatian of Hungarian descent, who was also an organist. As a boy Widor studied under Lemmens (organ) and Fétis (composition) in Brussels. At the age of fifteen he became organist at St. Francis in Lyons (succeeding his father). In 1869 he was appointed organist at St. Sulpice of Paris, a position which he still holds. As a concert organist he gained world renown.

Probably this renowned master, in addition to all of his other distinctions, holds the "Marathon" record as an organist. Imagine playing in one church for sixty years! He became the successor of César Franck as professor of organ playing at the Paris Conservatoire in 1890. When Dubois became the director of the Con-

servatoire in 1896, Widor succeeded him as professor of counterpoint, fugue, and composition. In 1910 he became a member of the Institute.

A Modern Master

AS A COMPOSER Widor ranks among the greatest in French musical history. His eight symphonies for organ have been given more consideration in their field than any works for the instrument written during the last fifty years. It therefore, was with keen delight that we accompanied him to the choir loft of St. Sulpice and listened to his amazing performance of two of these great works. Rudolf Ganz and J. Philipp were in the party; and while we were walking back along the Seine the great genius of the French master sufficed for countless eulogies.

After hearing the big organ, we went down to a little chapel near the entrance where Widor showed us with great pride one of the excellent varieties of musical history. It was a little organ which is shown in one of the illustrations accompanying this article. This organ was thrown out of Versailles when Napoleon decided to renovate the palace for his own use. Its interest to musicians is that it was the very organ which the ten-year-old Mozart played upon when he visited the French Court in 1766. Widor with the

ability of a man of thirty-five popped upon the bench and played faultlessly from memory the *Rondo in A of Mozart*, while the Editor of THE ETUDE paid tribute by pumping the organ. This ancient instrument, the keys of which the little fingers of the child Mozart had touched over a century and a half ago, gives an excellent account of itself.

The present director of the Conservatoire, M. Henri Rabaud, is a pupil of Massenet. He won the *Grand Prix de Rome* in 1894. His opera "Marion" was received with great favor in America. His style, while modern, is not revolutionary. It is marked by a rich harmonic background and distinctively original melodies.

Classes and Students

SEVEN HUNDRED AND THIRTY-THREE students were registered at the Conservatoire in 1927. These are taught in eighty-nine classes. The importance given to *vocalizzo* (sight-singing by syllables) is indicated by the fact that there are far more classes in this branch than in any other fifteen in all. Next in interest comes the art of singing with eleven classes. Violin, viola, cello, and double bass are represented by eleven classes divided among these instruments.

(Continued on page 467)

The Story of Strings and Keys

OR
From Monochord to Pianoforte
By WILLIAM BRAID WHITE

The illustrations are presented by the courtesy of the Metropolitan Museum of Art of New York City.

THE PIANOFORTE, or piano, as it is now more usually called, has for so long been a feature of civilized home life that it is hard to realize what the world must have been without it. Nevertheless, this universal musical instrument was unknown two hundred years ago, whilst its independent existence in the United States dates back just one century. This short account of the ancestry and development of what has become the world's universal instrument of music, on which rests virtually the whole of musical performance and musical composition, is prepared for the purpose of making music lovers better acquainted with what is in reality a most fascinating romance of human aspiration, skill and success. Nothing in the history of invention, not even the story of the printing press or of the steam engine, surpasses it for wonder and interest.

Two Thousand Years Ago

THE ORIGINS of stringed musical instruments are lost in the mists of the past. Harps have been known for something like four thousand years and perhaps longer. Two thousand years have elapsed since Pythagoras first devised the Monochord, primary ancestor of the pianoforte, by stretching a string of gut between two pegs at the extreme ends of a narrow board, and placing under it a wooden bridge which could be slid up and down at will. With this rude but correct instrument the Greek philosopher discovered the laws which govern the pitch of musical sounds. Greek civilization came, flowered and decayed. Rome took the place of Athens. Greek slaves, often companions rather than servants, were the philosophers, the physicians, the architects, the musicians, of the Roman world. It was an ingenious Greek who first applied the principles of hydrostatics, discovered by Archimedes of Syracuse, to the task of maintaining wind pressure in a chest, thus bringing forth the first pipe-organ. This Hydralikon, as it was called, was in due time fitted with keys to "unlock the sounds," whence came the name "clavis" or "key."

The Roman Empire drooped and fell; the Dark Ages came. After its long night passed away, the sun of the thirteenth century burst full upon the east of men long blinded by ignorance, superstition and terror. Now, in the new dawn, music again begins to come into her own. Monkish musicians take the monochord of Pythagoras, fit keys to it borrowed from the water organ still surviving from Roman times, add more strings, build a soundboard; and lo, the clavichord!

The Founder of the Family

THE CLAVICHORD is the veritable great-grandfather of the grand piano which decorates the modern living room. It is worthy of more than a passing glance. This particular specimen may be seen still standing in the Metropolitan Museum at New York, among the treasures of ancient musical workshopmanship which the good taste and munificence of Mrs. Croby Brown have preserved for future generations. This one dates only from the 17th century, but the species was known and popular as early

known during the Middle Ages, but very few specimens have come down to us. There is one in the Metropolitan Museum, but it is of comparatively modern date. What, however, is most important about the psaltery is that it formed the foundation on which was built the most famous of all old keyed instruments, the long popular and justly celebrated harpsichord, with its smaller but similarly derived sister, the spinet or virginals.

For the day came when some ingenious artificer, probably an ecclesiastic, took the old psaltery, borrowed keys from the clavichord and adapted them to pluck rather than strike at the strings. The mechanism thus evolved was very simple but very cleverly thought out. The illustrations show the exact difference between it and the striking device of the clavichord.



ILLUSTRATION II
PLUCKING MECHANISM OF SPINET OR HARPSICHORD

In the harpsichord it will be seen that the rise of the key moves a little quill past the wire, plucking or twanging it in passing. The quill is mounted in the wooden jack upon a pivoted piece of wood. When the quill has plucked the string, a little spring throws it back out of the way and the wire is then damped as the cloth damper falls on it.

The harpsichord was simply a spinet more highly developed, just as the spinet was a smaller harpsichord. The spinet was usually triangular in shape or else oblong, and the illustration three shows a very lovely specimen dating from the 16th century which is now in the Metropolitan Museum. This was made in Italy by Domenico di Pesaro, during the year 1561. As in all spinets, there is only one wire to each note. This beautiful piece of craftsmanship is 4 feet, 8 inches long and 1 foot, 7 inches wide. It has a compass of four octaves. The instrument itself can be taken quite out of its external case. The spinet in this form was the favorite domestic instrument of cultured families in a day when every man, woman and child was expected to be able either to play, to sing or to do both. Queen Elizabeth was a skilled performer upon the spinet, especially upon the oblong spinet known as the Virginals. All who have read Pepys' "Diary" will remember how that arch gossipier writing his adventures during the great fire of London (1666) set it down that scarcely a household of refugees fleeing across a boatload but had among their household goods "a pair of virginals."

"Ladies' Fingers Fair upon the Tinkling Harpsichord"

THE SUPREME development of plucked-string instruments, however, came only with the harpsichord. Two and even three strings to a note became common; octave strings were added; two and three sets of jacks, each set carrying quills or leather tips of varying stiffness, were put under the control of the player by means of pedals or draw-knobs. The finest skill of the builder was called on to design beautiful case-work, and the best painters gladly lent their art to decorating what the artisans had so skillfully fashioned.

From among the many beautiful specimens preserved in the Metropolitan Museum at New York, in the Steiner collection at Yale University, in the South



ILLUSTRATION I
TANGENT AND STRINGS OF THE CLAVICHORD

As will be seen, the clavichord action simply pushes up at the wires, touches them lightly and sets into vibration that part of them which lies between the tangent and the uncollected end. The other or cloth-wound end of the string is damped by the cloth. The fretting arrangement whereby one pair of wires does for two keys, each striking at a calculated point, can also be seen.

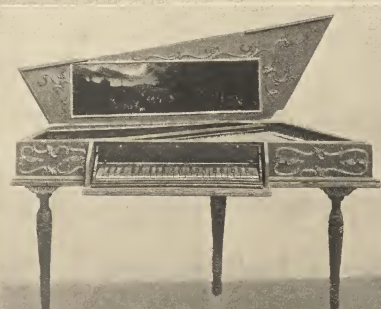


ILLUSTRATION III



M. ISIDOR PHILIPP'S CLASS IN PIANO PLAYING AT THE PARIS CONSERVATOIRE

Kensington Museum at London and elsewhere throughout the world, there is the singularly splendid example of the harpsichord made by the celebrated Jacob and Abraham Kirkman in London just at the very close of the long age during which this instrument had reigned supreme.

The date, 1781, marks a day when already the pianoforte was well known and the doom of the harpsichord was sounded. Yet what a magnificent piece of work this is, with its lines that the modern piano maker would give so much to be able to copy, with its grace, light-footed beauty and quiet charm which irresistibly catch and hold the artistic eye! The dimensions of this most interesting instrument are worth recording. It is 4 feet, 3 inches long and 3 feet wide at the keyboard end. The longest string has a vibrating length of 5 feet, 4 inches, and the shortest of 5 inches. The compass is five octaves. There are three sets of strings, two unison and one octave, with three sets of jacks, one or any two of which can be played at a time through the same set of keys. There are four knobs above the keys and a single pedal below them. These give the player command over the various sets of strings and jacks, as well as over the muting or buff-stop arrangement.

An instrument like this used to sell for fifty guineas (two hundred and sixty-five dollars) up, according to the elaboration of the mechanism, the style of decoration and the maker's repute. Considering the purchasing power of money in those days one might estimate the selling price of a good, plainly-cased harpsichord during the middle eighteenth century at about the equivalent of five hundred dollars in present-day money.

But the harpsichord could not hold the stage forever. Despite its beauty and its often very good tone, its fatal defect lay in the plucking mechanism. The player had no control over the power of the sound evolved, save indirectly and imperfectly by means of octave strings, swells and other devices. The weak little clavi-chord was in this vital respect far superior and it is, therefore, no matter for surprise to learn that many experiments had been tried during the hundred years preceding the Kirkman masterpiece, to the end of improving the harpsichord in its mechanical design.

The first hint in the right direction probably came from the dulcimer which was simply a much larger psaltery, with heavier strings, played by hammers held in the hands, instead of by plectra.

Hebenstreit and His Chopping Board

ADULCIMER of comparatively modern make, though the maker's name is unknown, stands in the Metropolitan Museum at New York in the Crosby-Brown collection, and its nativity is unquestionably American. Here may be seen the strings, the bridges over which they pass, the soundboard beneath them and the hand-held hammers with which they are struck.

Now it happens that at the beginning of the eighteenth century one Pantaleon Hebenstreit, of Dresden, had made himself temporarily famous by building one of these instruments upon an extraordinarily large scale. We are told that this vast production had two hundred strings of silver wire and heavy gut, which were struck by heavy, felt-covered mallets. At any rate Hebenstreit took his Hackbrett (or "chopping board" as his German neighbors called it on account of its shape and the manner of playing) on a tour throughout France, Germany and Italy. He played before King Louis XIV at Versailles, was complimented by the monarch. He later passed through Italy, until one day during the year 1705 he found himself in the city of Florence billed to give a concert before the nobility and gentry of the town. He played and made a great hit, for this Hebenstreit was without doubt a true virtuoso of his amazing instrument. Still, we should have no reason to care about a fact in itself trifling, if there were no more to it than this.

But in truth, though the worthy German knew it not, among his listeners were a musician-mechanic, harpsichordist and harpsichord maker, by name Bartolommeo Cristofori, who had charge of the collection of musical instruments housed in the Grand Duca Palace where the Duke Cosimo de Medici reigned and his son, Prince Ferdinand, played divinely (so they said) on clavichord, spinet and harpsichord. Cristofori was there that night. He listened and looked; until in that fertile brain of his was conceived an idea. Recently was celebrated the two hundredth anniversary of the perfecting of that idea which came eleven years later, all the finer for its long period of gestation. For it was on that night that Bartolommeo Cristofori conceived the idea of applying Hebenstreit's felt-covered mallets to the keys of the harpsichord.

The Thing is Done

SIX YEARS pass, and then in 1711 an article appears in the *Journal of Italian Literature*, written by the Marquis Maffei, who tells, with much detail and even a rough sketch, how two years be-

We have only the rough sketch of Maffei to show what this first thought embodied. The illustration shows a reproduction of this sketch. It is rough and crude, but the principle is there. A hammer is shown striking a string on a stem pivoted on a block. The key strikes up at pivoted over-lever by means of a pivoted jack. There is a device of crossed string to catch the hammer and a damper to damp the strings when the key is released. All the principles of the hammer action are there: stroke, rebound, repetition of stroke. It is very crude, but the idea is basically sound.

No other instrument is heard of for nine years, nor has any instrument with this first action in it ever come to light. But it is evident that Cristofori worked steadily on, for in the year 1722 there was disclosed in Florence, a veritable pianoforte by the master himself. It was signed with his own name, bore the date 1720, and is seen in Illustration V.

This superb piece of craftsmanship stands today the chief treasure of the great Crosby-Brown collection in the Metropolitan Museum. One glance at its structure shows how much progress Cristofori had made. The theory and practice of his new makers make greater demands on them than the work of the old instrument. The case and the frame were forced to carry the heavier strings. Meanwhile the action has been vastly improved.

ILLUSTRATION VI

EARLY AMERICAN PIANO BY BENJAMIN CREHORE ABOUT 1800

fore he had seen in the workshop of Cristofori a new type of harpsichord having a hammer action. The inventor, he said, was already at work on another and better device. He called it, said Maffei, "Clavicembalo col piano e forte" or "keyed cembalo with soft and loud effects." Here, then, was the germ of the pianoforte.



ILLUSTRATION IV

CRISTOFORI'S FIRST HAMMER ACTION

1726: Completion

SIX MORE years pass and now the master has produced another, probably his last great effort, for he died in 1731. There stands to-day in the Musikhistorisches Museum at Cologne the final perfected pianoforte of Cristofori. It is this last-named instrument which most appropriately gave cause for a commemorative celebration in 1926, since it is Cristofori's matured and final work unretouched and unaltered. The late A. J. Hipkins, great of modern historians in the field of musical instruments, played it thirty years ago when it was still in the Kraus Museum in its native city of Florence, and he found the touch light, agreeable and mechanically correct.

Cristofori, then, was one of those inventors who do their work thoroughly. He worked out the hammer principle which makes the pianoforte a practical musical instrument. He had seen clearly from the start that the harpsichord would never be improved save by a complete change of principle, and this change he was able so thoroughly to make that all his successors during two hundred years have succeeded only in strengthening and refining, without superseding, the mechanical and acoustic basis on which he worked from the start.

It is altogether fitting that due honor should be paid to this immortal genius whose brain gave birth to the instrument which has served every musician for more than a century, which has been the handmaiden of Beethoven and Chopin as well as of the whole great dynasty of pianists from Thalberg and Mendelssohn to Paderewski and Harold Bauer, and which has been the faithful servant and friend of countless thousands of quiet home musicians, as well as the joyous companion of lighthearted dancers and singers. The

(Continued on page 467)

THE ETUDE

THE ETUDE

The Fundamentals of Beautiful Piano Playing

By EDWIN HUGHES

IF A YOUNG tree is planted straight in the same manner, Give it a wrong start in life and only the best efforts of the most skillful tree-surgeon will be able to make a good tree out of it. Just how apply these observations apply to piano study only the experienced teacher knows. There is a great part of his effort is directed constantly toward straightening out the links and supplying the deficiencies of former study carried on along misdirected lines and toward inadequate ends.

More and more does one become a firm believer in the fundamentals, in a thorough and intimate knowledge of the groundwork of the art of piano playing as the only door leading finally to genuine artistic achievement. Whether one has to do with the larger masterworks of Chopin, the last Sonatas of Beethoven or merely with a simple Czerny Etude, the beauty of the performance rests on the same fundamental principles.

Before we come to look into these fundamental principles, let us examine briefly the sort of instrument which we pianists have at our disposal for music making. It is a box of wood, with iron frame over which are stretched a hundred wires of various sizes, spanning the frame under terrific tension. There is nothing very complicated about it, when compared with such a music-making apparatus as the human larynx, or even the bow of the violinist. The tones are made by the blows of the strings, struck by the hammers, these being covered at the point of contact with felt, to soften the force of the impact.

After the tone-producing force has been struck, the sound grows softer and softer until it gradually disappears. To produce a long-sustained melody tone on the piano, a tone that is under sensitive control every instant it is sounding, as is the violin tone, is utterly impossible. We cannot alter the tone in the least after the key has been struck, no matter how much expression we would like to put into it.

Dynamic Variation

ANY NOTE on the piano may be played, however, at all degrees of tone, from the softest pianissimo to the loudest fortissimo. Indeed, that is all that can be done with a single note on the piano in the way of dynamic expression. In the years gone by pianists used to allow their imaginations to run away with their common sense when speculating on all the multi-colored tonal varieties it was possible to produce on a single note, through various touch-qualities and differing conditions in the playing apparatus.

But since the appearance of Otto Ortmann's "The Physical Basis of Piano Touch and Tone," an epoch-making work on the subject, no intelligent musician can speak any longer of a single tone on the piano being in itself, "good," "bad," "rich," "singing," "hard," "brittle," "luscious," "dry," "wooden," "dull," "ringing" and all the rest. Or, at least, if such tones come forth from an instrument when a single note is struck, we can attribute the fact solely to the instrument itself, not to any qualities inherent in the fingers, hands and arms of the player. For Ortmann has demonstrated conclusively, by exhaustive, detailed, laboratory experiments, that, when the noise element in the pianoforte mechanism is disregarded, one cannot possibly alter the quality of the sounds that come out of a piano. All one can do is to alter their loudness or softness.

[Mr. Edwin Hughes was born at Washington, D. C., in 1884. He studied with Josef in New York and Leschetzky in Vienna, and became an assistant to Leschetzky in 1909. He has toured extensively as a pianist, both at home and abroad. Since his return to America he has been located in New York as a teacher and concert pianist.]

There is no need, then, to concern ourselves further with the futile attempt to produce "good" tones on single notes of the piano, out of avoiding, in the more mellow forms of expression, those touch qualities which tend to produce unwelcome and disagreeable mechanism noises, such as striking the keys with rigid whacks of the fingers or the arm in lyric passages.

We shall see as we proceed that the poetry and beauty of piano playing have in no way been menaced by modern scientific investigation; what has happened is merely that our eyes have been opened, and we are now in a position to see just what are the fundamentals in piano tone-production. The way has been cleared of fallacious "methods," with their misleading, quasi-scientific terminology and their mistaken and time-wasting procedures. The first essential, in the study of the art of piano playing is the development of the widest possible range of tone, extending from the softest pianissimo to the loudest fortissimo, with the capability of elastic application throughout this entire range. This must be a matter of constant, unremitting study and of gradual acquisition. It can be begun with even the youngest pupil, if the matter is approached properly. Let the teacher be cautioned to look ahead, not months, but years, for its final achievement in the case of youthful talents,

Firm Hands, Flexible Arms

THE ACQUISITION of such tonal range is based, first, on the cultivation of a hand whose firmness is under complete control from the knuckles to the finger tips and of an arm that is flexible at its joints to any desired degree of elasticity; and, second, on the ability to apply the weight and muscular power of the arm in any desired degree to the keyboard, through the medium of an elastic wrist and sensitively firm fingers, held close to the keys.

When this control of tonal range and sensitiveness has been established, we are in a position to proceed to the second essential, the ability to produce variety in dynamics from tone to tone. Here must come a recognition of the fact that, on account of the peculiar nature of the piano as a musical instrument, we can make our musical expression only from tone to tone. Single tones on the piano are quite meaningless from the standpoint of expressiveness. One could never be moved by a single note played on the piano as one might be moved by a single loud, lovely tone drawn from a Stradivarius in the hands of a master violinist, or by the vibrant, pulsating sound of a single note from a "God-given" voice. One might listen in a neighboring room to middle C played alternatively by a master pianist and a totally unmusical person, and be totally unable to distinguish between the playing of the two.

It is the way piano tones of varying dynamics are put together, horizontally in the melodic line, and vertically in the chords and chord formations, that makes (or unmakes) tonal beauty and loveliness of Klang effect.

Playing the Simple Melody

THE PREREQUISITE of all beautiful music making, the ability to play a melody with expressive variety, may be acquired in its fundamental dynamic aspects by mastering the few simple principles that follow. To the composer the natural metrical accents of the measure are the places where he has imagined and placed the stresses of the music. He has deliberately changed the beat by syncope. As a corollary, the weaker beats and the end notes of groups have always represented to the composer points of relative weakness. If we fail to feel the necessity of conforming to these principles in our melody playing, we shall be guilty of the same sort of error as that committed by the actor who depicted Shakespearean characters with mechanical accents of the lines misplaced. In other words, a mistake has been made in the fundamentals of diction. Musical diction is, of course, as important to the pianist as spoken diction to the actor.

Melodies usually (though not always, of course) grow louder as the phrase ascends in pitch, softer as it descends. Longer notes, in playing melodies on the piano, must be given extra stress, or they will sink through to the end of their required duration. Accents of any notes which it is important to stress will achieve double their effect, and more, if a slight wait is made before they are taken.

In regard to the vertical alignment of the dynamics, the pianist has before him the constant problem of perspective, of balance of tone between the melody and the accompaniment, and between the more important and the less important voices in polyphonic playing. In the playing of every single chord or chord figuration there must be constant attention to the variety in tonal power of the different notes, if we are to achieve tonal loveliness at the instrument.

Remember that, in piano playing, you can produce your expression only from tone to tone. Any other sort of dynamic expression is impossible on this instrument. In this lies the secret of what we call "beautiful touch." Attention to these details and to the phrasing of the melodic lines leads to that development of esthetic sensibility which, with the requisite technical equipment, will eventually bring one to the full possession of the power of dynamic expressiveness at the instrument.

But to be in full possession of dynamic expressiveness at the piano is only to be half master of the instrument. There is another and equally important consideration, that of agogic or rhythmic expressiveness, the expressiveness in the flow of the rhythmic line.

(Continued on page 484)



ILLUSTRATION V

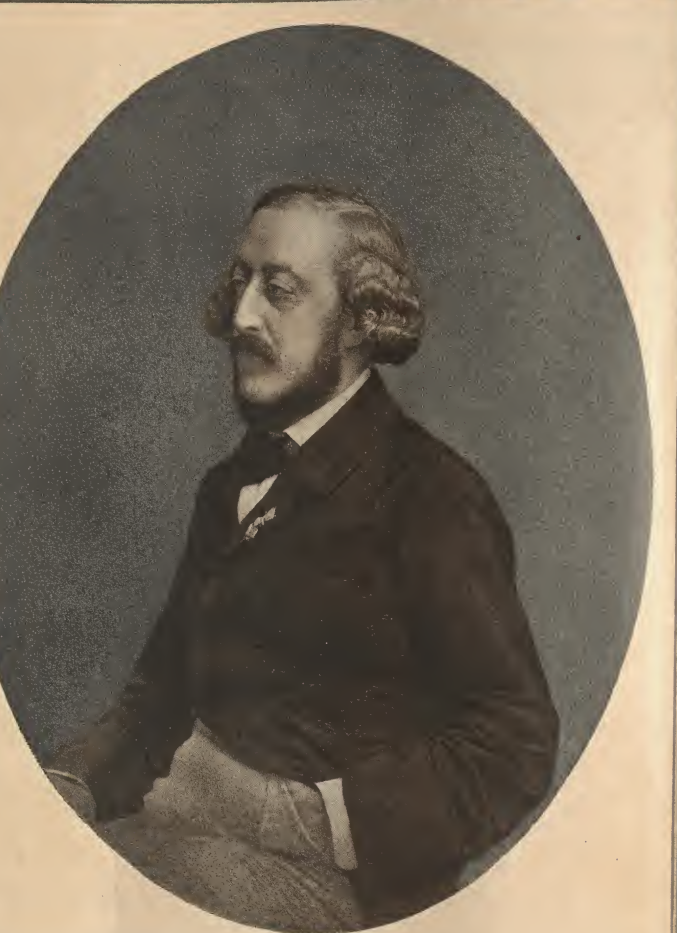
CRISTOFORI'S PIANOFORTE OF 1720, (SIDE VIEW)

EDWIN HUGHES

The Charm of Stephen Heller

By E. J. EDMUNDS

An Interesting Discussion of the Work of a Man Who strove to Make Educational Studies Beautiful



STEPHEN HELLER

A Reproduction of a Rare Copper Plate Engraving from the Collection of I. Philipp

HELLER WAS ONE of the first of the great educators who endeavored to introduce the elements of artistic musicianship into practical pianoforte studies. He knew that phrasing in music, for instance, was what inflection is in speech. He could not imagine anyone conducting a conversation in a monotone even for a very short time. Phrasing, to him, was the elixir of life in interpretation. Of course, every really musical person knew this, but up to the time of Heller there was very little educational material designed especially to teach phrasing in the modern sense. True, no one can play intelligently the compositions of the Bach's without phrasing properly, but these works were looked upon as pieces and not studies.

Heller also demanded that studies be individual in character, that they be thoughtful and that they possess the element of charm. His works in smaller form, confined largely to the piano, are really like little musical sonnets—many having a poetic distinction which has made them a permanent part of pianoforte literature. Not all of the Heller studies are equally interesting; but a selection of these studies may be made which will prove very comprehensive in musicianship as well as practical technique. When this is accomplished in graded form, that is, in sequence according to difficulty, the teacher has a means of developing certain qualities in playing that are only too often absent in the work of the average pupil.

Heller was born at Budapest, Hungary, May 15, 1815, and died Paris, January 14, 1888. His name is obviously German and not Hungarian. As a boy he was educated in the College of the Fiarist Fathers. His first teacher in music was a landman in an artillery regiment. Later he studied with Franz Brauer. He was sent to Vienna to study with Carl Czerny. Czerny was then about thirty-six years of age, and at the height of his teaching fame. The demand for his services was so great that his charges were exorbitant.

Heller's Early Education

POOE LITTLE Heller's means were very limited, and he was obliged to cease study after only a few lessons. Accordingly he went to study with a good friend of Beethoven, M. Antoine Hahn. The boy developed unusual skill as a pianist, and at the age of twelve and thirteen he commenced a long series of tours through Germany and Austria, and in the management of his father. Musical prodigies were legion at that time. It was the custom to end the programs with "Freie Fantasie" or improvisations. These were supposed to indicate the talent of the youngster, far more than his performance of the works of other composers. Heller was especially gifted in this way, and, with his keyboard fluency and sparkling touch, made a considerable success.

It has been said that if Heller had been exhaustively grounded in the works of Beethoven, Mozart, and Haydn, instead of being obliged to make his numerous bread-earning, peripatetic tours, his art might have been much more profound. The musical world may be congratulated upon this because Heller succeeded in filling an unoccupied niche—making a place for himself and his art which is wholly individual. His travels did introduce him to men and things and broadened his outlook.

He Enters Professional Life

RETURNING to Budapest he had a few lessons in harmony from an organist, Csehalka. This, together with a few lessons from Chikand and later, for instance, with Kalkbrenner, completed his musical training save for exhaustive studies of a self-help character. At Augsburg he was permitted to browse in the musical library of Count Fugger. There he revealed in the works of the masters and encountered Chopin's compositions which overwhelmed him with their beauty. Unfortunately the public at that time had not advanced sufficiently to appreciate them.

Heller then came into possession of the famous *New Zeitschrift für Musik*, the progressive journal of Robert Schumann. He ventured to send some of his compositions to Schumann. That master with his characteristic and prophetic understanding immediately set at work to find a publisher for Heller. He wrote Heller at that time, telling him of his success. The singular thing was that Heller did not even know at the time that Schumann composed music. He thought of him only as a music critic. They became fast friends. It is to Robert Schumann that Heller owed much of his inspiration to continue as a musical composer. Their letters, covering a period of many years, were unfortunately lost when Heller was moving in Paris.

In 1837, when Heller was twenty-two, a great event occurred in his life. Friedrich Wilhelm Michael Kalkbrenner (then forty-nine years of age) went to Augsburg and played a duet in concert with Heller (thirty-two). The older pianist persuaded Heller to move to Paris to study with him. Kalkbrenner was very proud of his method of piano study and boasted much of the wonderful fluency of his left hand and of his command of octaves. Heller consulted with Schumann who advocated the move to the French capital. Kalkbrenner obliged his pupils to make an advance payment of £20 a year, contract to remain with him for five years, pass monthly examinations and agree not to publish a composition without his consent. Heller could not meet these terms and therefore had to discontinue his lessons. Gradually, without any press-agenting, his works became popular. Le Couppeur, Hahn, and other pianists of the time featured him in concerts. Many contemporary critics regarded him as the equal of Chopin. They found no Hungarian flavor in his music but rather a pure French type. Modern critics would see decidedly French influences.

The Modest Musician

HELLER was very retiring. Chopin was unconsciously a showman. Heller on any effort whatever he did those romantic things which arouse public interest and command the attention of followers. Heller knew Chopin, Liszt, and Berlioz well; he moved in the same circles. His nervousness and his retiring disposition, however, always proved an obstacle to his larger success. Even when he appeared in London in 1849 and 1852, he suffered from stage fright in a painful degree.

Heller wrote one hundred and fifty works; but as many of these consist of several compositions, his product runs into hundreds of pieces. They are character-

ized by extreme elegance and refinement, engaging rhythm, poetic melodies, and at times singularly bold and vigorous treatment. There is nothing just like them in all the literature of music. While his general style is that of Mendelssohn, he has an individuality and a quality of French chic that is inimitable.

Compared with Chopin

HELLER WROTE three Sonatas, Opus 9, Opus 65 and Opus 68. These works and his Scherzos deserve far more serious consideration than they ordinarily receive today. His nocturnes do not have the depth of feeling that characterizes those of Chopin. In fact, there are many compositions of this master which his pupil and disciple, M. Isidore Philipp, has restored to the consideration of the artistic world. The impression held by some people, that Heller wrote no more than a few pieces of the "Songs without Words" type, is an injustice to this composer. A study of a selection of his works is well worth the consideration of the teacher of today.

Many years ago M. Philipp sketched his experiences with Heller, for THE ETUDE MUSIC MAGAZINE, and these are reproduced here by request:

An Interview

"THE FIRST TIME I saw Stephen Heller in his little apartments in the town of Malherbes, I was terribly distressed, because upon my judgment of my musical facilities depended my musical career. I had been recommended to him by Mme. Szaarvady (Wilhelmina Claus) who took a friendly interest in me, and my father, a great admirer of Heller's works, was content to abide by the opinion of this master as to whether I was really fitted for the vocation of a musician or was actuated merely by the desire for the life of an artist.

Heller at Home

"I CAN still see the master, dressed in a velvet lounge coat, with his splendid, melancholy head, a somewhat tired look in his eyes and the inevitable cigar in his mouth. I can see also his little salon with his antiquated furniture, the little Playel piano in the corner, and, above all, the single really valuable thing in the modest dwelling—his own portrait by Ricard, a masterpiece which is to-day in London.

"After a short conversation with my father, in which the two men quickly found themselves in mutual literary sympathy, in an admiration for the works of Heinrich Heine, Heller asked me to play. I played some Mendelssohn first, followed by Schumann, and then two pieces from his own *Nuits blanches*. He seemed satisfied with my playing and suffered me to play time and time again, solely because, as he said, 'He worked with Mathias, whom I consider one of the most able teachers that ever lived.' These past lessons served to draw us together little by little, and at the end of a few months I went to Heller's home two or three times a week. He saw little of the world—only a few artists such as Marmonteil, the professor at the Conservatoire, the great virtuoso, Delaborde,

Charles Hallé, whom he seemed to like very much, and a few others whose names have escaped me."

Heller's Preferences

"Heller POSSESSED a special veneration for Beethoven, Schubert, Weber and Mendelssohn. He seemed to admire the works of the last master above all. Moreover, he composed some extremely remarkable pieces on motives from Mendelssohn, upon which he worked with great enjoyment, as in his opus 69, for example, entitled, *Fantasy in the Form of a sonata*, on a popular song *Es ist bestimmt in Gottes Hand*. In taking the very simple subject of this lied, Heller has written a work that is very interesting, very beautiful, in which he has departed from his own style in order to employ that of his model. How delightful also are the two caprices in "The Midsummer Night's Dream" and the "Fingal's Cave" overtures! The four Etudes on "Der Freyschutz," a work of the same style, are masterpieces of their kind. Masterpieces also are the variations on the theme of Beethoven, Op. 130 and 133.

"In his Op. 130 he has taken for a subject the theme from the *Thirty-two Voluntaries* of Beethoven; in his Op. 133 he has written variations on the admirable subject of the *Andante* from Beethoven's Op. 57. These two works, if they are to be correctly interpreted, demand executive powers of the highest order. They are distinguished by a profound knowledge of the style and the works of Beethoven.

"These were the only works of his own composition, with the exception of a few numbers from *Les Nuits blanches* and the *Promenade d'un solitaire*, that he made me play. When he illustrated anything for me at the piano, I felt that he was a real master. Without appearing to labor, he knew how to extract from the labor, a delicious sonority, and his fingers seemed to have marvelous equality. His advice was exceedingly valuable. The possession of a good technique and the requirement of absolute independence of the fingers he thought necessary before everything else. A simple romance by Mendelssohn demands, if it is to be properly performed, absolute mastery over the keyboard. Simplicity always, without this rubato—that is true art! And again, 'Never permit any nuances save those of the author. When you alter you deform and betray the thought of the artist-creator. A virtuoso of genius may be permitted in public performance to follow the dictates of his own inspiration. One can excuse changes if the spirit of the work and the style do not suffer...but it is always necessary to work and to perform in a spirit of loyalty to the composer!'

The Folly of Memorizing

"I DEPLORE, he also said, 'this folly of memorizing. Why play everything by heart? I have heard Liszt, Thalberg and Mme. Clara Schumann play with music in front of them. Virtuosi do not want to play merely the few pieces they have learned to play by heart.' And again, 'An artist ought to be eclectic and should not specialize.' A brilliant talker with a gift for imparting knowledge, his conversation was extremely attractive. His lessons were frequently interrupted by

Footstool Construction for Proper Pedalling

By JOHN F. HAVES

A VERY DESIRABLE mechanical aid to encourage correct position at the instrument is a footstool. Adults themselves would find it very uncomfortable if they had to let their feet dangle unsupported below the bench. The accompanying sketch explains the construction of a footstool which not only encourages correct posture in the beginner but which, later, when his progress is sufficient, permits him to use the pedals although his legs are still many inches short of reaching the floor.

In effect this stool is simply a cubical box, about twelve inches on a side, open at the side which faces the piano. Two pegs—or three, depending upon the number of pedals on the piano—run through holes bored in the top of the box and rest upon the tops of the pedals. The length of the pegs should be such that, when their bases are in position on the pedals, the tops will stand about one inch above the top of the box. The cross-piece in the center of the box, through which the pegs also run, is added simply to hold the pegs in line with the pedals and to prevent their wallowing. Any person who can use hammer, saw and center bit can easily make one of these boxes; or the job may be turned over to the neighborhood carpenter. Before starting to build it is well to take a piece of cardboard, lay it beneath the piano pedals and, with a pencil, trace on it the outlines of the pedals; this card will then become the template by which to locate correctly the holes for the pegs.

After the carpenter work is finished the box can be covered with green or other dark material and, if it is thought wise, padded on the edges which face the piano. A moment's work with the paint brush will stain the visible portions of the pegs to match the covering of the box. It is then a neat and unobtrusive piece of furniture which can easily be carried to the recital hall upon the important occasion of the little musician's first appearance in public.

What, in Pianoforte Playing, is Meant by "Touch?"

By DR. ORLANDO A. MANSFIELD

LIKE many other expressions relating to music, that of "touch" has more than one meaning. Taking first that which, as applied to pianoforte playing, is of secondary importance, the "touch" has been employed in keyboard instrument terminology to denote the resistance to the stroke or pressure of the fingers made by the key or digital of the pianoforte or organ. This a piano is said to possess a "light" or "heavy" touch as the resistance of the key mechanism is slight or considerable.

But the principal and more technically accurate meaning of the word "touch" in this connection has to do with the action of the finger, wrist and forearm in depressing the pianoforte or organ digital. Since almost all production, expression and quality of tone in pianoforte playing depends upon "touch" the latter is a matter of the utmost importance, and stands to the pianist in the same relation that voice production does to the vocalist or howling to the violinist.

The most important pianoforte touch begins with the lifted finger, the brilliancy of the tone being mainly dependent upon the height to which the finger is lifted and the rapidity with which it falls. The

legato, or connected tone, is produced by allowing one finger to remain upon the key until the striking of the next. The staccato or detached tone is produced by raising the hand from the wrist or by snatching a finger away before the descent of its neighbor, rapidly toward the palm of the hand. The cantabile or singing touch is produced by varying pressure upon the keys rather than by stroke. Modern pianoforte playing calls for the action of the forearm as well as that of the wrist and fingers and often demands simultaneous employment of, as well as many modifications and reinements in, the use of the various touches.

"The Child-Musician's Code"

By STELLA WHITSON-HOLMES

NEVER music will help me:

- (a) to become cultured; (b) to enjoy life; (c) to entertain friends; (d) to express my emotions; (e) to please my parents.
1. I will bend every effort toward learning music.
2. I will be punctual about my lesson hours.
3. I will pay close attention to my teacher's advice.
4. I will practice each day at a regular hour.
5. I will have a system of practice during this hour.
6. I will count aloud as I play.
7. I will practice first and play games later.
8. I will play for my mother's friends when asked.
9. As I progress in music I will learn to love it more.

Poetic Justice in Africa

HERE is a picture of a newsway in South Africa, where there has been a campaign against jazz and the Charleston for some years. Jazz has been called the product of the negro race in America. This, however, is only partly true. Evidently it is meeting with a chilly reception in the native land of the African.



CAMPAIGN
TO KILL THE
JAZZ

A Song Fest of the Seasons

By ERMA L. COMMONS

THE STAGE setting is an out-of-door garden scene with an old-fashioned lattice fence at the back. Each season is represented by a group of four girls. The costumes for each season may be as long as the harmony is kept balanced. Each group is costumed to represent its particular season, the Spring group, for instance, wearing white robes, garlands of Spring flowers and pale green drapery looped from the shoulders and tied at the wrist to give a butterfly effect when the arms are raised. Costumes for the Summer group are the same, but with garlands of roses and rose-colored draperies. Autumn, with autumn leaves and gold-colored garments, and Winter with lands of white, cotton sprinkled with snow powder, snow crowns and pale blue draperies make these seasons suited to their names.

The Herald of Spring enters first (four of the Spring group) singing the opening chorus. After solos and a duet telling of the approach of Spring, Spring herself enters and is greeted by the Heralds. After singing her solo she retires to the left with the rest of the group but remains on the stage to sing in the chorus numbers. They stand in graceful groups about the stage (some being seated) while the next group (Summer) performs. This is repeated with the Autumn and Winter groups. The program follows:

- Heralds of Spring
An Open Secret (Soprano) Woodson
New Life (Soprano and Alto) Galt
The Scallows (Soprano) Coats
Little Spring Lister
The Spirit of Spring (Soprano) Parker
Enter Summer Group Singing
June Song (or any other June chorus)
 King
 (When they have taken their places on the stage the Spring group joins in the chorus.)
Dreamy June (Soprano) Lane
Rose in the Bud (Contralto) Forster
Sing, Sing, Birds on the Wing (Soprano and Alto) Nutting
Summer (Soprano) Chambrade
Enter Autumn Group Singing
The Autumn II and (2 part) Reed
The Lamplight Hour (Mezzo Soprano) Penn
The Last Rose of Summer (Soprano) Old Irish
Good-Bye Summer (Alto) Lyles
Enter Winter Group Singing
Song of the Snow Flakes De Koven
Winter Lullaby (Contralto) Snowflake
Mezzo Soprano Cowen
The Wind at Night (Trio) Zauneker
My Love Comes on the Snow (Soprano) "Tough-Lighter"
Woods in Winter Sydney Thomson
 Full Chorus.

Rhythmic Words as an Aid in Studying Music

By EMIL A. BERTL

IT IS OFTEN the experience of the teacher, in attempting to explain the intricacies of rhythm to the very young student, that the child has had no instruction in school, of fractions or their meanings. Then rhythmic words may be used to great advantage.

In the case of ordinary measures of 2, 3, 4, 3, and 4, rhythms the time-dotted system of counting should be employed. When in any one of these measures the rhythm changes to a lower fractional value, than the principal beat, the following examples will be used to great advantage in reaching the student's mind more quickly and with greater expedience.

The following cases are all cited as examples in which use has been made of words of similar syllable rhythm to guide the pupil in executing the musical rhythm:



THE POWER OF IMAGINATION

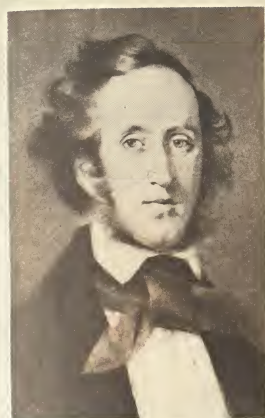
"The remarkable aspect of imagination is that it does not stop with making us see mentally what we want, but it goes much farther. Through this very capacity to make us feel the truth of our dream, it helps us to realize it in some concrete shape. Especially is this true in music. The vivid instruments and the delicate touch that is developed in hand and fingers for most instruments are more easily brought under control through feeling for the imagined effect than through the intellectual control of the causes that produce the effects. In all such activity it is essential that we should have a concept of the effect that we wish to produce. The involvement of our nervous system carries us the necessary adjustments without our knowledge of the processes involved."

—CHARLES H. FARNSWORTH.

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—JUNE 1929



FELIX MENDELSSOHN



ROSA PONSSELLE



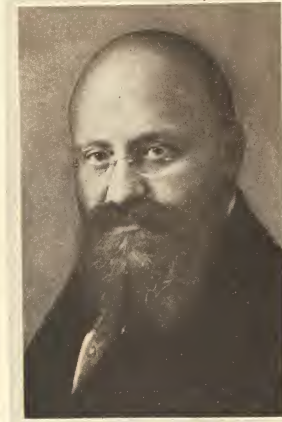
NICCOLO PAGANINI



G. FRANCESCO MALIPIERO



CARL CZERNY



ALFRED HERTZ

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery.—1. Cut on dotted line at right of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on the left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.



NICCOLO PAGANINI

UNDISPUTED king of violinists, Paganini (Pah-gah-nee-nee) was born in Genoa, Italy, in 1782 and died in Nice in 1840. His teachers, famous then, but nearly forgotten today, were Servetto and Costa in Genoa, and Ghiretto and Alessandro Rolla in Parma. He quickly absorbed their instruction and soon far surpassed them all in technical and interpretative powers. When he was sixteen he undertook a tour on his own initiative. At Leghorn, one of the towns on his itinerary, he was forced to turn on his violin as payment for a gambling debt, but fortunately a fine Guarnerius instrument was given him by an admirer and he was enabled to "carry on."

Paganini's subsequent tours in Italy, Austria, Germany, France and England were real triumphs, audiences everywhere going into the wildest raptures over his playing. It is said that his double-stopping and his harmonies have been unparalleled, and his many tricks of virtuosity—such as playing a piece with only three strings when the fourth had suddenly broken—were famous. Many of the effects, such as those of the guitar, or combined *arco* and *pizzicato* runs were originated by Paganini.

Of Paganini's own compositions, the following were published during his lifetime: *Twenty-four Caprices* for violin solo, *Twelve Sonatas* for violin and guitar, and *Three Quartets* for violin, viola, guitar and violoncello. Of his posthumous writings the *Concerto in E* and *La Strepita* (*Whistling Dance*) are especially to be noted.

ALFRED HERTZ

Hertz (Hairs) was born in Frankfurt-on-Main, Germany, in 1872. He studied music at the Haff Conservatory in Frankfurt, having as teachers Max Schwartz, Anton Urspruch, and Fleisch (conducting). In 1891 he was appointed assistant conductor at the State Theatre in Halle. Halle, you will remember, was the birthplace of Handel. After a season here he conducted, successively, in Altenburg, Elberfeld, and Breslau. In 1899 Hertz came his first appearance in London. He came to New York in 1902, as conductor at the Metropolitan Opera House. Under his skillful baton many American operas have had their premieres; among them may be mentioned Walter Damrosch's "Cyrano," F. S. Converse's "Pige of Desire," and Horatio Parker's "Moss" and "Fairland."

Hertz was in London in the summer of 1910, engaged as conductor at the Covent Garden Opera House. He left the Metropolitan in 1915, going to San Francisco as leader of that city's excellent symphony orchestra. He has remained with this organization ever since, and in his position as conductor has accomplished more than can be estimated toward the spread of worthy while music in the Far West of this country. He has been decorated by the King of Saxony with the *Medaille* of the order of Art and Science. San Francisco has frequently showed its appreciation of what this master conductor has achieved in its midst. At the Metropolitan, among many Wagner productions, he led the first scenic performance of "Parsifal" outside of Bayreuth.

ROSA PONSELLE

PONSELLE (Pen-sell) was born in New England, in one of those small towns that seem to have the faculty of producing figures whose importance is in inverse proportion to that of their place of origin. After learning considerable about music from several competent and interested teachers, she finally went to study with Romano Romani of New York. The latter, who is a staunch advocate of *bel canto*, has ever since been her sole teacher.

Her debut occurred in 1918 when she sang the leading role in "La Forza del Destino," at the Metropolitan Opera House. In the same cast was the great Enrico Caruso. At once Ponselle became applauded and known—and the passing years have only served to increase her reputation. Her performances in "La Vestale" occasioned outbursts of praise from audiences and critics alike. In the revival of "Norma" in 1927 she outdid herself; hardened critics, rhapsodizing over her work, recalled Lilli Lehmann in the same role. During the past season her singing in "Ermioni" and "L'Ancora del Tre Re" won new ovations.

She is one of the few singers in America today who are actually carrying on the traditions of the *bel canto*; and she unites the gifts of coloratura, lyric and dramatic song as perhaps no other singer of our generation. The anniversary of Ponselle's debut is to be celebrated annually by the National Federation of Music Clubs. Her name leads the Decade Honor Calendar in their Hall of Fame.

FELIX MENDELSSOHN

MENDELSSOHN (Men-del-sown), grandson of the noted philosopher, Moses Mendelssohn, was born in Hamburg in 1809 and died in Leipzig in 1847. A comparison of these dates will show that his remarkable achievements were crowded into a really short life. Like his sister Fannie, Felix received his first instruction from his talented mother. His later teachers were Berger, Henning, Zelter, Moscheles and, in Paris, a Madame Bigot. He was widely known as both pianist and organist.

Mendelssohn's career as composer dates from his earliest teens. When he was but seventeen he wrote the overture to the "Midsummer Night's Dream," one of the most remarkable and original art creations of any youth anywhere. In 1829, through Mendelssohn's influence, Bach's *St. Matthew Passion* was sung by the Singakademie of Berlin. This revival of one of the greatest of choral works is important. In this same year he made his initial visit to England, where his success as conductor and pianist was extreme. Later he won fame as conductor of the Gewandhaus concerts in Leipzig.

In 1842 he organized the Leipzig Conservatory.

Of Mendelssohn's works the oratorios "Elijah" and "St. Paul" are of particular note. Other important compositions are his four symphonies, his *Violin Concerto* in D minor, his *Songs Without Words* for piano, and the overtures "Ruy Blas" and "The Hebrides" (Fingal's Cave).

G. FRANCESCO MALPIERO

One of the foremost of contemporary Italian composers is Malpiero (Mali-peay-to) who was born in Venice in 1842. Very fertile composer in Bologna, he placed himself under the inspiring guidance of Enrico Bossi, who had succeeded Martucci as head of the school. Following his exceedingly strict course of study here, Malpiero went to Germany for work with Max Bruch, famous German composer. Since 1921 he has been a member of the faculty of the Royal Conservatory at Parma and director of the library of the Editorial Institute at Milan.

A combination of classicist and iconoclast, Malpiero is ever highly intellectual, original, vital. His violent discarding of many of the conventions of composition, and staging, has made him one of the most discussed composers of the day.

An authority on olden music, Malpiero has done *Triz Ervra* Music Magazine the signal honor of transcribing especially for its pages unpublished master-works by old Italian composers, copying these works himself from the faded, yellowing manuscripts.

Of his compositions the following are of especial note: "Canossa," a one-act opera; "Pantea," a symphonic drama; "Baruffe Chiozzotte," a one-act musical comedy; *Impressioni dal Vero*, *Diiramba tragico*, and *Panza del Silenzio* are for orchestra; and, for string quartet, *Ripetti e Stranbotti* (Codiage prize work). His *Senetti delle Fate*, for solo voice with piano accompaniment, also deserves mention.

ON THE RIVER

LILY STRICKLAND

From Blue Ridge Idyls, Grade 5

Tempo di barcarole

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Other Music Sections in this issue on pages 417, 447, 473

British Copyright secured

f accel. *f cresc.* *mf* *f poco riten.* *ritard.*

tranquillo *dim.* *ritenuto* *ritard.* *pp*

una corda

In contemplative style. Grade 3½

ANDANTE RELIGIOSO

Andante espressivo molto M.M. ♩ = 88

WILLI LAUTENSCHLAEGER, Op. 104, No. 2

p *mf* *f* *cresc.*

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f *cresc.* *ff* *pp*

ritard. *a tempo*

THE MISSISSIPPI STEAMBOATS IN SIGHT

From the Louisiana Suite; a masterly treatment of Southern themes. Grade 5.

WALTER NIEMANN, Op. 97 No. 1

Moderato, ma molto marcato ed energico M.M. ♩ = 120

poco f *sf* *ff* *pp*

Un poco Allegretto moderato M.M. ♩ = 104

poco rall. *allarg.* *a tempo*

Maestoso largamente M.M. ♩ = 80 *allarg.* *a tempo M.M. ♩ = 104*

D.C.

a) "The Glendy Burke" Stephen C. Foster
Copyright 1924 by Atlantic-Musikverlag, München

MINUETTO

SECOLA XVIII
(from the 18th Century)

A rare Classical Revival made especially for The Etude by the Italian Master G. Francesco Malipiero.

Picture yourself at twilight floating up to the portals of a gorgeous old palace in Venice and coming into the great salon lit with glass chandeliers shining down upon a group of players with harpsichord, quinton, viol d'amour, and viol da gamba, playing this delightful bit of music of bygone days.

This MINUETTO is a portion of some Manuscripts which were found in an old Venetian palace and unfortunately bore no author's name. One can judge from their general character how it was that the great and thousand-year-old Republic of Venice had reached the 18th Century, and outwardly was recklessly heedless, but yet at heart had the presentiment of the approaching doom, for from the music of this Minuet emanates the melancholy perfume of autumn gloom.

Piuttosto triste

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THE ETUDE

THE ETUDE

COLUMBINE DANCES

LÉON JESSEL

In capricious style, Grade 8.

Allegretto grazioso M. M. ♩ = 108

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Twelve variations on the familiar old folk-song. To save space four are omitted in the Etude. Grade 3½.

AIR WITH VARIATIONS

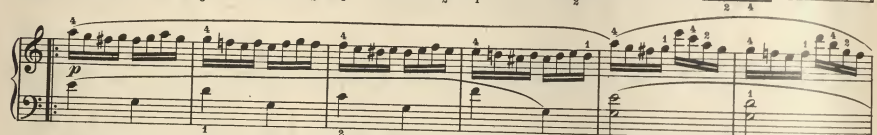
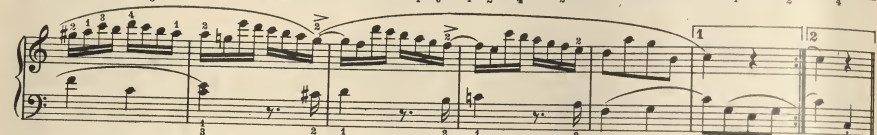
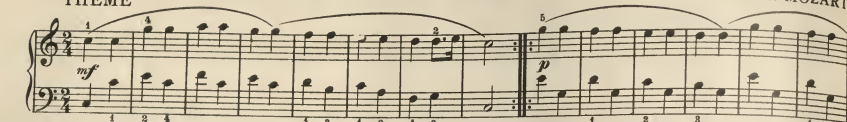
"AH! VOUS DIRAI-JE, MAMAN"

"I'LL TELL YOU, MAMA"

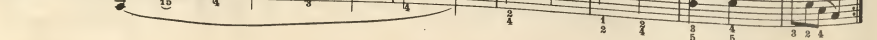
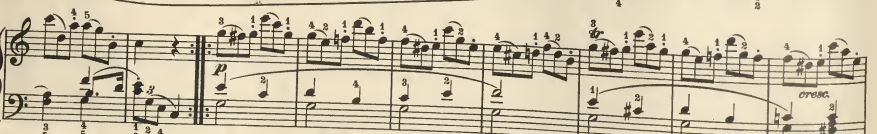
W. A. MOZART

THEME

VAR. I



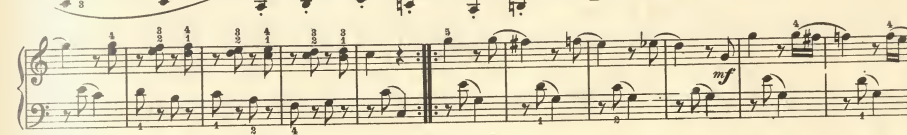
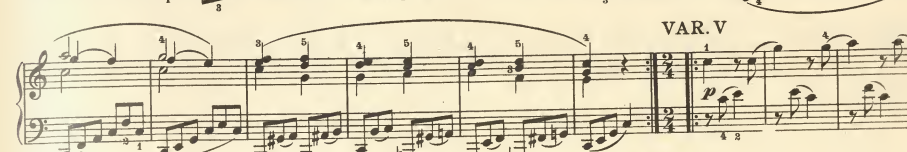
VAR. III



THE ETUDE

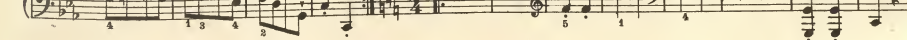
THE ETUDE
VAR IV

VAR. V



VAR. VIII

Minore

VAR. IX
Maggiore

VAR. X *L.A.*

VAR. XI
Adagio

A Melody Ballad by the composer of Lilaes,
At Dawning and The Land of the Sky Blue Water.

ELSIE LONG

COMFORT

CHARLES WAKEFIELD CADMAN

Andante con moto

mp

Each day has its gold - en

sun - set. Each sun set is fol - lowed by night; That mer - ges at last with the morn - ing, In a

glor - i - ous burst of light Each heart has its dear, sad

se - cret; But each soul has its flow - er bed; Where one may wa - ter the ros - es, With the

tears that the heart has shed, Where one may wa - ter the ros - es With the tears that the heart has shed.

f *emphatico* *rall.* *a tempo* *molto espressivo* *rall.*

GIVE ME A HEART OF CALM REPOSE

ANNA PRISCILLA RISHER

Andante

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SPRING GARDENING

FRIEDA PEYCKÉ

HARRY JAMES BEARDSLEY

Musical Reading (allegretto)

With decided rhythm M.M. $\text{♩} = 80$

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MARCHING TO PEACE

SECONDO

THE ETUDE

J. L. ROECKEL

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

*D. S. §

TRIO

mf

f

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*
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THE ETUDE

MARCHING TO PEACE

PRIMO

J. L. ROECKEL

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

*D. S. §

TRIO

mf

ff

f

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*

LULLABY

ISADORE SCHWARTZ

THE ETUDE

Violin *Andante*
con sordino

Piano

Poco più mosso

poco rit.

a tempo
dolce

THE ETUDE

molto rit.

THE SHEPHERD BOY

INTERLUDE

EUGENE F. MARKS

Sw. Oboe & St. Diap.
Gt. or Ch. Melodia & Dulciana
Ped. Violoncello

Tranquillo con espressione M.M. ♩ = 54

Manual

Pedal

Ch. or Gt.

Sw. add 4ft.

Ch. or Gt.

Sw.

Coup. to Ch. or Gt.

Sw.

Oboe & 4ft. off

Add Oboe

Coup. off

Ch. or Gt.

Sw. Oboe off

dim. o rit.

Sw. Aeoline only

Coup. to Sw. Violoncello off

ROYAL PAGEANT PROCESSIONAL MARCH

EUGENE F. MARKS

Registration:

Gt. 8 & 4'
Sw. 8 & 4'; Oboe; coup. to Gt.
Ch. St. Diap., Gamba, Flute, (more if necessary)
Ped. 16' coup. to Sw.

Tempo di Marcia M.M. ♩ = 108

MANUAL

PEDAL

Gt.

Sw.

Coup

Gt.

Sw. Oboe off

to Gt.

Ch.

Sw.

add Oboe

Couplers off

Coup to Gt.

Gt.

Sw. soft 8' opened

Closed

cresc.

Full Sw.

Couple to Sw. only

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EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Hide and Seek, by Frank H. Gray.

Mr. Gray was born in Philadelphia in 1883. He attended Harvard College during the years 1901-1907, and while there studied music with John Knowles Paine, Frederick S. Converse, and Walter K. Spaulding. His first piano writing was in the large and small forms, but his easier piano pieces are equally as appealing.

The rhythmic material of the first section of

Hide and Seek is as follows:

of the second section:

first theme is generally downward in curve, whereas the second is upward. Both are rather

unusual.

As a quotation, the Trio is slower and more song-like than what has gone before. Shall we say that it represents the location of a good hiding spot and the comfortable utilization of the music for a better purpose? In the fourth measure of this Trio the left hand progresses—consisting of the notes D, D-sharp, E—should be brought out well, as a contrast with the right hand melody.

Prairie Rose, by G. N. Benson.

The first three notes in the right hand do not form a triplet. The count is as follows: "and-four-eight."

Remember the grace notes on the beat in measure eleven and in measure thirteen.

Mr. Benson's first melody seems to us one of the prettiest and most melodious in the latter part of the piece.

The second section is in D-flat, despite the fact that it commences in G minor—three measures so called.

The occasional triplet over of the third beat of a measure in the first half of the following measure avoids monotony and is a characteristic

feature.

In the first and second measure of the second section, emphasize the left hand D, in order to set off the staccato right hand part. The same effect is in order in measures five and six. In measure seven, the right hand triplet comes on

the "and" after (if you are counting in half beats) or on the last half of "4" (if you are counting in whole beats).

In the third Trio we find instances of mezzo-staccato—sometimes known as "half-staccato." This occurs when successive notes or chords are both staccato and also accompanied by staccato dots within the slur. Such notes or chords should be held about three-fourths of their normal length.

Love's Dawning, by W. Aletter.

Here Aletter, prominent among contemporary German composers, was born in 1862 in Bad Nauheim. He studied music with Theobald Rehmann and Engelbert Humperdinck, and has composed orchestral music, songs, and piano pieces.

His love for Berlin.

The introduction of Love's Dawning stresses the dominant tonality (D-flat).

In Section A the composer uses the common device of transposing the theme up one octave after the first eight measures; this sounds well

enough. Do not forget the bold, indicated by ♯, three measures before the end. Section B is

in the same rhythm. It is followed by a repetition of the introduction—now an introduction which leads Section C.

In the latter, the first theme is again presented, but new figuration is employed and new added attractions. We refer to the sixteenth notes which appear in what is really the alto part.

There are about eleven eighth notes. The next two measures are lively the same as the corresponding two measures in the first section. Then comes the Cole, eight measures long; and it must be played very broadly.

In a Fairy Boat, by Paul du Val.

Like most barcaroles, or boat songs, Mr. du Val's is a Fairy Boat in the conventional 6/8 time.

You will see at once that the first phrase of these notes is repeated at once an octave higher.

The repetition is in the nature of an echo and should be played with restrained tone. The execution is in order the beginning of the middle section, which is in G minor, the tonic

is not confirmed by the tonic minor and "relative minor." If you do not know what each is find out from your teacher or book.

For the student of that subtlety subject, harmony, the Neapolitan minor chord (F-flat), occurring shortly before the return of the first theme will be of interest. There is a reason for this, which is in Chopin's famous little Concerto.

It is quite conceivable that the teacher can employ In a Fairy Boat as a study on the fact that there are lots of them in carefully edited sketch, and in both treble and bass.

The interchange between the middle section and the return of the first section is one of the cleverest notes in the piece.

On the River, by Lily Strickland.

A biographical sketch of this composer was printed on the inside of the front cover of the recent issue. Lily Strickland's songs, piano pieces, and operettas have won her a prominent place among American women composers. You will see at a glance that the first musical "para-

graph" is but fifteen measures in length. The whole first section numbers only twenty-two measures—considerable curtailed in the normal length. After its sombre atmosphere, established by the use of the minor key, the G major section is gratifying to the ear. The section is slightly different from that of the first section, the new feature of the introduction of sixteenth notes. The melodic invention at this point is very best.

This is one of the most original recent numbers we have seen for a long time. Do not hurry the tempo a bit, remembering that the score pictured is that of a slow-gliding boat making its way in a lazy fashion along a slow-flowing river.

The augmented second (E-flat to F-sharp) in measure five is a good touch. The Russian composers have always especially favored such intervals.

Andante Religioso, by Willi Lautenschlager.

In the "Chorale's Guide," published each month one of the back pages of our magazine, are listed piano compositions adaptable for church voluntaries. This slow and most expressive number by a contemporary German composer is serviceable for such needs. The devotional quality of the theme is apparent. Of course it presupposes the command of legato or smoothly linked-style. The accompaniment

figure found in also first fifteen measures consists of repeated notes, above the real bass, in unexpected time. Perhaps you have met the same figure elsewhere in your musical travels.

Remember in measures thirteen and fourteen continuing for about ten measures, the left hand should have minor's emphasis on the eighth note, the latter playing what is virtually an inverted pedal point for four measures.

For information on pedal points, consult your musical dictionary—if it is a reliable one—usually the Education Service Department of Tass Erwin for help.

Play the Cole with softness—see Edward MacDowell's song, penelope.

The Mississippi Steamboat In Sight, by Walter Niemann.

In July, 1898, his biography of Niemann was printed in these columns.

Notice that there is a gradual increase of time in the first six measures, from poco forte—

which is a little louder than the first fortissimo. All this is by way of introduction to the theme of "The Great River."

Notice that the theme is in D-flat, and what a theme it is! It is wholly typical of Foster's style. It is at first slow, but yet in the decided way that the tempo is a slight increase over that of the introduction.

The teacher may well take occasion to point out that the first G of the left hand are "imitated" by the right hand notes G-G-G in measure one of the theme. Niemann makes marvelous use of imitation and many other pleasant devices of composition.

The sudden burst of tone at the words "Ho for Louisiana!" is glorious.

Source (mezzo-forte) means "suddenly dying away." Soon this section is over, and the introduction is then repeated, plus a coda.

Notice the stepwise bass in the first part of the first section, its downward line is in contrast contrary motion to the theme.

The crescendo and staccato effects in this piece constitute a careful study. The rhythmic quality throughout is amusing, recalling Perry Grainger's gifts in this direction.

The Mississippi Steamboat in Sight is a superb number for concert or radio presentation.

Minuetto del Solo XVII.

Here is a decidedly choice bit of alden music. With the theme, melody, and melody will haunt you. Read the helpful descriptive note which appears at the head of the number; it will enable you to play the minuet with true understanding.

Lonely means "as if in the distance." Phil-ly means "rather" or "tenderly."

Again we are indebted to St. Malphien for being able to publish this ancient masterpiece of an unknown Italian composer.

The notes themselves are so simple that there is little educational help necessary. By making an analysis chart, as formerly suggested by us, you will immediately discover that customary lengths for sections are not observed at all.

Variations on "Ah! Vous Dirai-je, Maman," by W. A. Mozart.

These variations on a short and obviously childish tune are evidence of Mozart's wonderful intuitive ability as well as his vast technique in composition.

Each variation is a little masterpiece in itself. The original theme is never entirely lost from sight, whatever the ornamental treatment selected by the composer.

After the fourth and fifth measures of Variation I, the last note of the first half of the piece is accented.

This provides a nice bit of

W. A. MOZART

(Continued on page 362)



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Music in Paris

(Continued from page 424)

Then follow theory, harmony, counterpoint, and other branches, with ten classes; piano, with nine; wind instruments, with eight; dramatic declamation, with six; instrumental and vocal ensemble, with four; *repetition des rôles*, with four; history of music, with two; harps, two; piano accompaniment, one; organ, one; conducting, one; and so on. The number of students in each class, except in the classes for self-education, and similar studies, which may be taught in large groups, is limited to ten or twelve French born students and two students from other lands. The age limit is very strictly observed. Tuition in the Conservatoire is the gift of the state. Therefore, the entrance examinations are very strict and the work very severe. We had the pleasure of attending the classes of the eminent French piano teacher, M. Isidor Philipp, and of witnessing the very earnest attitude of the students and the gravity with which all of the work is conducted. M. Isidor Philipp was born at Pesth, Hungary, Sept. 2, 1863. He went to Paris at the age of three. He is a naturalized French citizen. He is a pupil of Chopin's famous disciple, Georges Mathias. Later he became the pupil of Ritter, Stephen Heller, and Camille Saint-Saëns. In 1883 he won the

first prize in piano/forte playing at the Conservatoire. He has toured Europe as a virtuoso with great success. His compositions and his special edition are numerous and have been widely praised for their refinement, breadth and scholarship. It is as a writer of pedagogical material that his great fame has come. Many present-day virtuosos, including the famous Brazilian pianist, Guilomar Novaes, are among his pupils. Since 1903 he has been Professor of Piano/forte Playing at the Paris Conservatoire.

Historical Treasures

TOGETHER with M. Widor and M. Philipp, we visited the museum. This is most interesting from the musician's standpoint. The collection of old violins is especially fine and is beautifully displayed under glass, so arranged that the instruments may be turned for inspection without opening the case. Here one also may see the piano upon which Rouget de Lisle played for the first time his *Marseillaise*. The Museum is open free to the public twice a week.

In the compass of two articles it is obviously impossible to give more than a few of the high lights of musical achieve-

(Continued on page 484)

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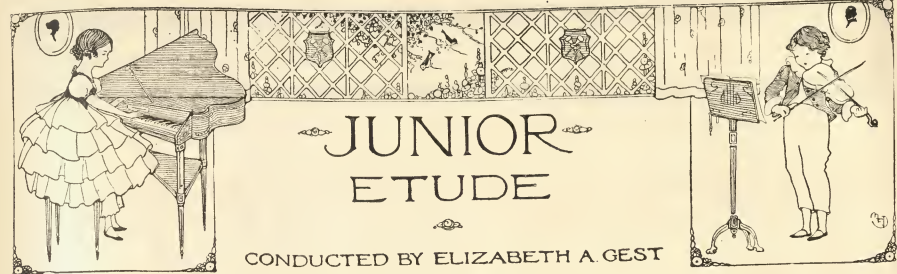
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??? ASK ANOTHER ???

1. What is a symphonic poem?
2. What is the name of the well-known opera by Saint-Saëns?
3. When did Schubert die?
4. How many thirty-second notes equal a double-dotted quarter note?
5. What do the letters "D. C." at the end of a piece mean?
6. What two great composers' names begin with "H"?
7. What is an accent?
8. What is a polonaise?
9. For what instrument did Chopin chiefly write?
10. From what is this taken?



(Answers on page 471)

Fairy Fingers

By MARY MULLEN

I play that my two fingers
Are fairies in the wood;
And one that lags and lingers
Is not a dancing god.

You should see them dancing,
What perfect time they keep!
Nymph-like they are prancing
Within the forest deep.

They all must know their places,
As fairies do, I'm told,
And not forget the graces
And time their pose to hold.

Sometimes I play Legato,
And then they all hold hands;
And when I play Staccato,
They jump at my commands.

The scales I know they bear most,
For each one has its part;
And once I heard my thumb boast,
That she was first to start.

But as a rule my fingers,
Just live for Harmony;
For each one knows she carries
A part in Melody.

Major and Minor sound

Major and Minor sound
Some think alike,
Some think their
Sounds are
Confusing;
But the way many folks
Can't tell which is which,
I really think is
Amusing.

Susanne and Her Music

By MARION BENSON MATTHEWS

SUSANNE was a little girl who liked to practice. She really enjoyed her hours at the piano and learned her scales, exercises and pieces thoroughly. Her teacher and her mother could not complain that Susanne neglected her practicing. But there was one thing that teacher and mother could—and did—complain about. That was the way Susanne treated her music. You would think a girl who was so fond of her music would be very careful of it, and keep it in good condition, wouldn't you? But Susanne didn't! She was always saying, "Oh, I meant to go over my music books and pieces to-day, and mend them with that new tape and put them in their proper places, but I just forgot! I had so many other things to do."

It was one of the latter which had spoken. "I can tell you!" spoke up a solemn, fat book of exercises. "They are tucked in here among my leaves. I shall be glad to return them. They are all very well in their proper place, but I must say that leaves from a gay, lively waltz like you do not belong with a sober fellow like me."

"Oh, mother, that was just in my exercises. I am sure I shall manage the school songs all right."

At last Monday came. There were several girls and a few boys who would like to be chosen as class pianist. They were asked to play the *Star Spangled Banner* and several school songs. After all had been tried out Miss Baldwin made the decision that John Doe should be the pianist because he had the best rhythm and was most accurate about harmony.

One day John came to school feeling pretty blue. His family were going to move to another state.

"Oh, John, we shall all miss you," especially at music hour," said teacher, "and I shall have to find some one to be class pianist again."

"Oh, though! Betty. 'Mother was right.' Friday when the second tryout took place Betty was again an applicant."

This time teacher said "Why Betty, dear, how you have improved since last fall! However did you do it?"

Betty smiled and said, "I was an understudy to John."

"Understudy? What do you mean, Betty?"

"Well, mother told me last year, when I lost out, that most all musical comedies and plays had an extra person in the cast, one who knew the different roles. If over the sick, the understudy would take her place temporarily and sometimes permanently, and the play would go on as usual. So I understood John, and when he made an introduction or an interlude in a piece I listened and found out how he did it, and counted so that my rhythm would be accurate in everything I practiced."

"Well, I am sure she will be happy this time, Betty, and incidentally you have provided the class with this month's motto. He who achieves success does so because he has prepared for it."

The Understudy

By GERTRUDE GREENHALGH WALKER

BETTY came racing home from school filled with enthusiasm and excitement. Miss Baldwin, the school teacher, had told them next Monday morning she would have a tryout for the class pianist. Betty did want the position and told her mother that she was going to be an applicant for it. "I sincerely hope you get it," answered mother, "but do not be too disappointed if you do not. It seems to me that I have heard Miss Brown caution you many times to pay more attention to your rhythm."

"Oh, mother, that was just in my exercises. I am sure I shall manage the school songs all right."

At last Monday came. There were several girls and a few boys who would like to be chosen as class pianist. They were asked to play the *Star Spangled Banner* and several school songs. After all had been tried out Miss Baldwin made the decision that John Doe should be the pianist because he had the best rhythm and was most accurate about harmony.

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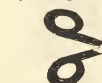
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The Mending Tape.



The poor torn book.



"Oh, I wouldn't be cruel to you for anything!" broke in Susanne. "To-morrow I will—"

"But at the sound of her voice all the music vanished, and although Susanne looked in every nook and corner she could not find it."

You can imagine how astonished her mother was when Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother, I'm going to fix up my music so that it will look as good as new."

When the scales get all bumpy-pumpy,

With the fingers rebellious and wriggly;

Just play them quite slow,

And soon they will go

Just as smooth as they once had been

smoothly.

JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 19

Massenet

JULES MASSENET (pronounce Massanay) is another modern French composer. In many ways he is like Saint-Saëns (JUNIOR ETUDE for May). They both studied at the Paris Conservatoire, where both won several prizes for their work; they both wrote operas; both included Biblical subjects in their operas, a thing very few composers have done; and both lived to be quite old, Saint-Saëns being eighty-six and Massenet, seventy.

Massenet was born in 1842 and entered the Conservatoire at the age of eleven. After several years of study he won the "Prix de Rome," which is the highest prize attainable and gives the winner an opportunity to travel and study in Italy.

drama, the rest of which has been forgotten. The original arrangement was for voice, violinello and piano.

Besides his serious operas Massenet wrote several lighter stage pieces, such as the fairy ballet, "Cendrillon." But his fame comes from his melodious and popular operas, among the best known of which are "Thais" (pronounced Tah-ees), "Hérodiade" (in which appear Biblical characters), "Manon," the most famous of all, in which he tried to follow some of the theories of Wagner. This opera has been given frequently in every country where operas are performed. "Le Cid," "Werther" and "Le Jongleur de Notre-Dame" are others. In this last Massenet has used the ideas of the medieval miracle plays, in which the people of the middle ages loved to act. These old plays were partly religious and partly legendary, and in this one the principal character is a "jongleur," one of those roaming minstrels of medieval France.

Massenet died in 1912.

As most of his compositions are for the stage it is hard to give a program at your meetings. Perhaps you can borrow some "records" of his operas, such as the beautiful *Aria* from "Manon," or the *Meditation* from "Thais." Some of his smaller things for piano are *Aragnoline*, from "The Cid," *Louange*, Op. 10, *Black Butterfly Waltz*, *Elégie*.

The *Meditation* from "Thais" might be played by one of your violinists if it is not too difficult. Some clubs, of course, could do these more difficult things though they would be quite impossible for smaller clubs.

Questions on Little Biographies

1. When did Massenet live?
2. In what ways is he like Saint-Saëns?
3. What was one of his famous pupils?
4. What type of compositions did he write about exclusively?
5. Name some of his best-known operas.

DEAR JUNIOR ETUDE:

I have recently subscribed for THE ETUDE and I think it is a wonderful magazine. I am fourteen years old and have been taking piano lessons for about three years. I have six pupils that I am teaching piano to. I intend to make music teaching my vocation, and so I thought I might as well start early and get experience. My own teacher thought it a good idea, too. Last summer I had my first recital and it turned out very successfully. I have organized a music club for my pupils who range from nine years to twelve years, and its name is the "Golden Hour of Music Club." I composed a little song for them to sing at the end of each meeting, and we also have a constitution. We meet every two weeks at each other's homes. The purpose of the club is to study about the great musicians and to study the history of the piano and piano music. I would be glad to hear from any of the ETUDE readers who perhaps have suggestions for our club.

Very truly yours,

FRED MCGOWAN,
417 Zara St., Mt. Oliver Station,
Pittsburgh, Pennsylvania.

Alice in Music-Land

By ANNETTE M. LINGELBACH

Chapter I. Down to the Little Garden Alice had played pretty tone-pictures yesterday and the day before, but that was not today. Today she had done badly. She had played enough wrong notes to make a second Rubinstein *Etude of False Notes*; and, if she had painted any tone-pictures at all, they must have looked all blurred and pale; and finally, if the metronome had a voice, otherwise than its bothersome creak, it no doubt would have said, "Play? Why, of course not! She can't play evenly, with me helping her with every single note and rest!"

Which would have been all very true, reflected Alice; and she struck another false note. In Wonderland it was different; there you just sang with the Rabbits, and the Duchess had her dear little baby. But here—

As Alice raised her eyes to see if the piece really did have a theme after all, her eyes traveled further up to the metronome. And, ah, how the metronome had changed since Alice had played her last wrong note. It had positively stopped being a metronome and, instead, had turned into a ladder with cupboards where the little figures for tempo had been. Indeed, it was even murmuring a faint invitation to Alice to go down its ladder.

"Alice! Come to Music-Land, Alice!" It was all very strange, so strange, indeed, that Alice did not know what to make of it. Still, in the flash of a sixteenth note, she had climbed into a little

heart-shaped elevator and was sliding rapidly down the pendulum. As she passed the dainties and the sweets in the cupboards, she could see familiar names printed on them: Minuet, Scherzo, Go Slow, Softer Here, Crescendo. As she changed slowly from traveling at whole note time to thirty-second-note time, she kept saying to herself:—

"Well, well, this is indeed strange. It all comes of my being Alice. I do hope they don't ask me to play any of my pieces in Music-Land. I haven't reviewed my old ones for ages, and I know my new ones wouldn't please even a musical turtle."

Suddenly Alice stopped traveling. *Fortis!* And down she landed in a little tunnel which was dark as a quarter-note. Already she could see dear Mr. Metronome, looking very little and happy, opening the gate that led into a little garden of sunshine and flowers. Alice sat up abruptly. She must catch up with him! He had really been such a help to her in her practice-hours.

She ran breathlessly down the passage-way. Mr. Metronome had already disappeared into the garden. Suddenly she stopped. Faintly, right on the gate itself were these words:—

"Only persons who practice one hour every day, count slowly, and keep their hands in good position may enter this garden. No trespassing!"

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

The JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Modern Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete without a subscriber or not.

All contributions must be name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa.

The Care of the Violin

(PRIZE WINNER)

The violin, being a very sensitive instrument, must have excellent care. If great pains are not taken with the instrument it will soon be ruined. The rosin which comes off the bow onto the violin cuts into the wood and soon plays havoc if not wiped off often. The tone of the instrument may be entirely ruined by varnish. The sound post must be in the right position or the tone will not be mellow. Cheap strings also spoil the tone. The keeping place of the violin must be carefully selected as the dampness and dryness affect it and are often the cause of broken strings. Dust must be kept from the violin. The sensitive instrument must be handled with the utmost care and should never be neglected. A real lover of the violin will always take care of the wonderful instrument.

FOREST HALE (Age 14),

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before the tenth of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do so on each piece.

Do not use typewriters, and Competitors who do not comply with ALL of the above conditions will not be considered.

The Care of the Violin

(PRIZE WINNER)

When the violin is not in use it should be kept in a good case. It should be protected from extreme heat or dampness so that the wood will not warp and the glue will not loosen. Of course, it should never be dropped nor knocked against anything. When in use the violin should be handled carefully. It should have its parts kept in adjustment. The bridge should be of proper height, set upright, and at right angles to the strings, and properly located in regard to the sounding post. Use only the best quality of bow. The bow should be in good condition so that they will not slip. Use a flexible bow with plenty of hair of a good quality. Keep the bow well rosined. When not in use, loosen the hair so that the bowstick will not twist. Always keep the violin in tune and play it frequently to give it a good tone.

SCHUYLER SMITH (Age 9),

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24473	TOURJEE, HOMER	Flattery	31c	40															
PIANO—FOUR HANDS																			
24468	BERNARD, GEORGE	Nans Song	21c	50	20688	TILLY, HERBERT J.	My Own Little Hands Together			24421	Children's Song				24421	Children's Song			
24473	JOHNSON, WALLACE A.	Our Connecting Here - March	3	30						24422	The Movies				24422	The Movies			
24474	KRENTZLIN, RICH	Grand Valse Irishland	4	75						24423	The Parade				24423	The Parade			
PIANO—SIX HANDS																			
24469	BERNARD, GEORGE	Nans Song	21c	70	20678	EPKINS, HARRY C. JR.	Epkins			24424	Sunday (Afternoon)				24424	Sunday (Afternoon)			
VIOLIN AND PIANO																			
BY VOCATION DAYS																			
By NOD ROY PEERY																			
24458	Daisies	Grade 2		50.50	20645	LOHR, FREDERIC N.	Go, Lovely Flower (S. A. B.)			24425	My Little Girl				24425	My Little Girl			
24459	Daisies			50.50						24426	The Little Elves from Fairyland				24426	The Little Elves from Fairyland			
24460	A Rusty Day			35						24427	The Little Elves from Fairyland				24427	The Little Elves from Fairyland			
24461	On the Playground			35						24428	Tripping Along				24428	Tripping Along			
24462	On Horseback			40						24429	My Little Girl				24429	My Little Girl			
SCHWARTZ, ISADORE																			
24495	Lullaby	Grade 2		40															
PIPE ORGAN																			
24435	TIMMINGS, WILLIAM T.	Endurance	3	50						24421	Children's Song				24421	Children's Song			
VOCAL SOLOS																			
24476	BARELL, E. A. JR.	In the Valley (Moonlight Song - "The Shepherd") (B-F)		30	20682	TALBERT, SARAH	Pickaninny (S. A. L.)			24422	The Movies				24422	The Movies			
24476	In the Valley (Moonlight Song - "The Shepherd") (B-F)			30	20683	VERDI, G.	On the Summer Sea (S. A. B.)			24423	The Parade				24423	The Parade			
24476	In the Valley (Moonlight Song - "The Shepherd") (B-F)			30	20684	VERDI, G.	On the Summer Sea (S. A. B.)			24424	Sunday (Afternoon)				24424	Sunday (Afternoon)			

ANNA PRISCILLA RISHER

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THE TINY ELF

VALE

ANT. GILIS

Tempo di Valse M.M. $\text{♩} = 68$

mf

Fine *f*

ff *D.C.*

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SONG OF THE DRUM

SECONDO

ANNA PRISCILLA RISHER

Allegro M.M. $\text{♩} = 144$

mf *Fine*

f *D.C.*

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LITTLE SOLDIER MARCH

WALTER ROLFE

A very easiest piece.

Tempo di Marcia

mf

Fine *basso marcato* *cresc.* *ff* *D.C.*

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DADDY'S BIG BASS FIDDLE

WALLACE A. JOHNSON, Op. 186, No. 3

Tempo di Valse M.M. $\text{♩} = 60$

p *mf*

a tempo *rit.* *Fine* *mf* *p* *rit.* *D.C.*

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SONG OF THE DRUM

PRIMO

ANNA PRISCILLA RISHER

Allegro M.M. $\text{♩} = 144$

mf *Fine*

f *D.C.*

ADVANCE OF PUBLICATION OFFERS
WITHDRAWN

It is with a feeling of gratification that we announce this month the addition of four notable works to the Theodore Presser Co. catalog. These have been added during the past months at special prices in advance of publication, but the books being now placed on the market, the special pre-publication offer is withdrawn. Our confidence in the merits of these works is best expressed by the extension of evaluation privileges to teachers and active music workers.

Concert Orchestra Solo, 21 Parts and Piano. This book was not made for the accomplished professional orchestra, although such organization will find the arrangements sufficiently full and satisfying for their purpose. Rather, it is designed for use of the well-trained amateur, high school or conservatory orchestra, to supply these organizations with brilliant, new material to play when called upon to appear in concert. Some of the composers: *Before the Footlights, Presto; In a Rose Garden, Evening; Dance of the Harlequin, Kents; Concert Polka, Tugboat, and A Breath of Lavender, Presto;* copyright numbers that have never appeared in any other collections. The First Violin and Piano Accompaniment parts, which cheerfully will be sent for examination, will reveal the excellence of this book. Price, Paris, 35 cents each; Piano Accompaniment, 65 cents.

Viola, Cello and Bass Parts to Ensemble Method for Violin Class Teaching, by Oscar J. Lehrer, arranged by Will H. Barent. So successful has Mr. Lehrer's Method been that many teachers and school music supervisors suggested to us the desirability of publishing similar material for the other parts of the string orchestra. Mr. Barent's arrangements of parts for the viola, cello and bass to accompany this popular method give the orchestra leader much excellent material for the beginning of a string orchestra. Price, 75 cents each.

The Shepherd, Musical Play by Mathilde Bilbro. A charming musical play that may be presented by a cast of talented amateurs or by a well-trained high school group. Musically, like all of Miss Bilbro's work, it is delightful. The plot is highly entertaining and the action may be enhanced by the introduction of dancing

groups using as music, numbers from the score. So arranged the performance will take about one and a half hours. Price, 60 cents.

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A CORRECTION

Under *The Publisher's Monthly Letter* in the April 1929 issue of *The Etude*, the statement was made that the cover design was a decoration in the Paris Grand Opera House. This should have read "a decoration on the main ceiling of the Paris City Hall."

As stated in the April issue, the April cover presents but a portion of the entire decoration.

MUSICAL HOME READING TABLE

(Continued from page 412)

—although a rough side could be shown when ruffled. To see a collection of all hums shot across the room, to the discomfited of the autograph-hunter, was neither an unusual nor a blameworthy occurrence after a trying recital.

A strongly-built, loose-limbed, somewhat ungainly figure, a splendid head—not unlike Beethoven's—covered by a refractory black mane, a disproportionately small nose on a pale, cloud-shaded face, and an obstinate-looking mouth and jaw, are my recollections of Rubinstein's outer man. Contrasted with the sturdy frame, his voice was husky and weak; his eyes, with peculiarly heavy lids, were already troubling him sorely. A long, rather ill-fitting black frock coat and an absurdly little wisp of a necktie complete the picture.

In conversation, the composer-pianist showed himself to be an extremely well-read, cultured man of abundant humor; and while direct, sometimes even to brusqueness, his manners were unaffectionately simple.

"I can see his fork raised on high with a large pickled cucumber (dear to all Russians) on its prongs, and hear the mock solemn pronouncement: *That is the whole Poësie von Goethe* (that is Goethe's sublime poetry!)"

One night I introduced him . . . into the mysteries of rock and stratigraphy, with the result that on the following evening he rose before the end of dinner and insisted upon my taking him to the Waverley Market, where the regimental pipers were playing these exciting dances to a Saturday-night audience. In spite of the fact that it rained heavily, he obstinately disdained a cab, preferring to take my arm in the whole length of Princes Street and back in the dark. I then realized how dim his eyesight was becoming, when he heedlessly and deliberately stepped into every puddle that lay in his way.

"After these exhausting recitals Anton liked nothing better, than a quiet meal with curls to follow, and could show a righteous temper if these pleasures were disturbed by the officious or curious."

EDUCATIONAL STUDY NOTES

(Continued from page 445)

rhythmic value of the second half of this variation. Perhaps the three most important points in the variation are the *ballo-shown* by the end of the first measure, the *ballo-shown* by the end of the second measure, and the *ballo-shown* by the end of the third measure. The first measure should be played as smoothly as possible. The 1-2-3 fingerings in measures 1 and 2 are imperative in order to obtain perfect execution.

The 1-2-3 fingerings appear in the leading tone, the right hand being legato. In Variation VIII the left hand is stressed. The hands must be stressed. Note the use of suspension in the right hand. The 1-2-3 fingerings are most difficult to play, but the variations have given some of the best results. You are positive that you have mastered it.

Columbine Dances, by Leon Jessel.

Most of it is familiar with that pretty, and quite equal, to the Columbine Dances, but we know her better by her other name—Pavane. It is a beautiful piece in its own right, and it is a pity that it is not more often played. It is a beautiful piece in its own right, and it is a pity that it is not more often played.

At least that observation applies to us as effective, though some performers may prefer to keep to an even tempo. The shers in measures eight to ten are of great importance.

In the middle section the fingerings should be as shown by the composer.

Comfort, by Charles Wakefield Cadman. This is an unusually fine example of a "two-act" song by the distinguished California composer. A quartet of stanzas of four lines. The subject of the first half of the poem is nature; the second half deals a picture between nature and human life. Obviously the latter half is to be much more stressed than the former.

The poem is a really perfect one, and Mr. Cadman's melody sets it off better than in the first instance.

Be sure to go directly from note to note of the melody, without something intermediate. The measure, do not slide from "red" (C) to "m" (G).

Biographical matter concerning the composer will be found in any up-to-date musical dictionary.

Give Me a Heart of Calm Repose, by Anna Priscilla Risher.

The first three notes of the voice part are to be accented and taken as a triplet. The stated tempo of the song is generally observed. When the word "repose" is reached, be careful to roll the "p" for emphasis. In the phrase "repose, repose," a break is to be made at the comma. The middle section of this excellent sacred solo, however, is a joy to the soul. The composer's melody is a joy to the soul. The composer's melody is a joy to the soul.

Miss Risher's inventiveness, tenderness, and smooth harmonization make her compositions a joy to the soul. The composer's melody is a joy to the soul. The composer's melody is a joy to the soul.

Teachers who have recently composed an excellent little duet for rhythmic orchestra.

Spring Gardening, by Frieda Peckle. Our readers will without doubt recall Miss Peckle's entertaining musical recitation, *How the Elephant Got His Tail*, which was in a recent issue. The present composition is even more attractive. The recitation printed in this issue is commendable in the manner in which

it is designed to develop the whole mood and action. Perhaps the three most important points in the variation are the *ballo-shown* by the end of the first measure, the *ballo-shown* by the end of the second measure, and the *ballo-shown* by the end of the third measure.

You cannot get your audience chuckling with *Spring Gardening*, something is definitely wrong with your audience or your work.

Leading tone to Peace, by J. L. Roedel. Joseph L. Roedel was born in Lorain, England, in 1858. He was a skilled violinist, an excellent teacher, and a composer whose cantatas, songs, and dances have been heard by a real audience throughout the far-flung musical world. Mr. Roedel died in 1927.

Of the many marches for piano which come into the present issue of *The Etude*, it demands to be played in a slow and steady marching tempo, leading on somewhat for the melody. The tempo is 120. The tempo is 120. The tempo is 120.

This is a distinct addition to four-hand literature.

Lullaby, by Isidore Schwartz. The composer of this charming cradle-song is only twelve years old, and a resident of Philadelphia, Pennsylvania. He is a student at the Curtis Institute of Music. From a personal visit to his home, we were able to predict a bright future for him, and we hope to see his name frequently in our pages.

The balanced phrases of the melody are astonishing. Toward the end of the piece there is an opportunity for double stopping. It is a fine opportunity, and it is a pity that it is not more often played.

Finally, we would call your attention to the accompaniment with its smooth and logical harmonies. It is an integral part of the whole and is in no sense a mere accompaniment. The composer's melody is a joy to the soul.

Master Schwartz, by the way, is a fine violinist.

The Shepherd Boy, by Eugene F. Marks. This is a pastoral scene of exceptional charm. The theme is entirely pastoral, representing the plights of the shepherd boy as he plays upon the hillsides. The melody is a joy to the soul.

It is an integral part of the whole and is in no sense a mere accompaniment. The composer's melody is a joy to the soul.

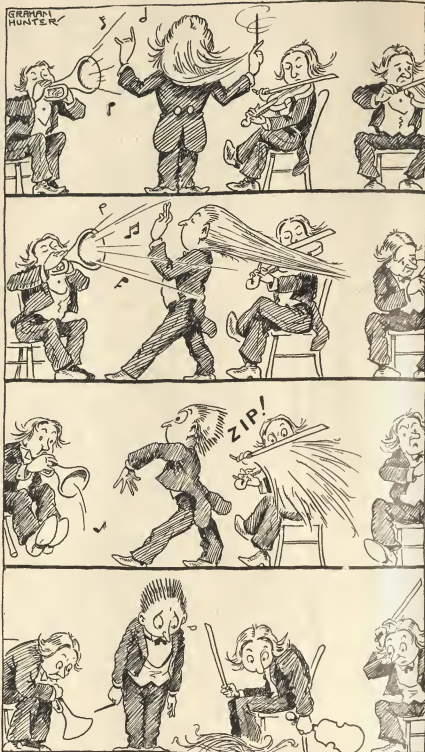
The pedalling is a really integral part of the piece and it should be observed. The tempo is 120. The tempo is 120. The tempo is 120.

Twelve measures further on, the sixteenth notes in the pedal may look terrifying, but when notes in the pedal are heard, the feet they will be found to be simple indeed.

Slight registration in the just desert of such an attractive number.

Royal Pageant, by Eugene F. Marks. Here is a royal pageant march, opening with a strong effect on the forest. The first section commences with a strong effect on the forest. The first section commences with a strong effect on the forest.

Here is a royal pageant march, opening with a strong effect on the forest. The first section commences with a strong effect on the forest. The first section commences with a strong effect on the forest.



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Fundamentals of Piano Playing

(Continued from page 427)

Expression Through Rhythmic Variations

A MORE subtle matter than dynamics, rhythmic expressiveness eludes the boundaries of hard and fast rules. Let us keep in mind, first of all, that it is rhythm that gives the pulse-beat of life to the music. Without that varying, expressive, moving pulse-beat of life one may do what one will dynamically—one's playing will remain tiresome, dull, monotonous.

As far as rule-following may be applied at the beginning of the study of this elusive subject, one may make mention of some of the more obvious considerations. In general, a *ritardando* is made in music when some phrase or passage comes to an end and some new musical thought is to be presented. It may occur at the end of larger parts, at the end of the period, at the end of the phrase, even at the end of the measure, in pieces of slower gait. Its use at the end of the phrase following has the effect on the hearer of bringing the whole piece to a stop, or of chopping it up into small, unrelated portions, with complete loss of unity and continuity.

An *accelerando* has the effect of excitement, agitation, forward urge towards a climax. When improperly used, particularly in melody playing of the more lyric sort, it is fatal to the beauty and impressiveness of the phrase, giving the hearer the unpleasant impression of lack of poise and of uncertainty.

A most important rhythmic consideration is the matter of the slight pause at the end of the phrase, a counterpart of which is indicated in poetry by the comma at the end of the line. How often one hears the entire beauty of a melody destroyed by ill-considered hurrying from one phrase to the next! This is one of the most frequent ear-marks of amateurish, unripe piano playing. Excellent examples to hold up to the piano student in this matter are the singer's sense of breath at the appropriate points in the melodic line and the raising of the violinist's arm to begin a new phrase with the down bow.

Rules for the Winds

BYOND these few hints it is difficult to go. One may call attention to the fact that a slight pause on a melodic note, prolonging it past its actual time-value in the measure, serves to give it an

agogic accent, and to heighten its importance in the melodic line. Or one may point out the intense dramatic value of the pause, that momentary complete cessation of sound used by Liszt in so masterly a manner. However, the matter of rhythmic expressiveness must be left largely to the tastes of the performer and cannot be defined by any sort of rule-making. How, for example, is one to lay down the law for the subtle swing of a Viennese waltz or the lift of a Chopin mazurka?

The best way for the teacher to foster rhythmic expressiveness is to call the student's attention constantly to its importance, to illustrate it by practical examples at the keyboard and to urge that at every public performance the student should focus his attention on the manner in which the rhythmic line is handled by artists of ability. It is this quality in expressiveness, more than any other, that makes the final difference between the artist and the amateur, between the musically ripe performer and the student. Where it is possible to attend orchestral performances, a great deal can be learned by watching the baton in the hands of expert conductors.

The development in piano playing of clear tonal enunciation, intelligible diction, a broad dynamic range and a keen sensibility for the expressiveness of the rhythmic line must go hand in hand with a growth of the student's ability to feel all these things in a constant, close connection with the music he interprets. He must develop a fine, alert sensitiveness to the inner urge of the compositions he plays, so that the schooling he has received in the matter of dynamics and agogics finally merges with his own ripening emotional concepts.

To achieve success on the concert stage the pianist must possess a background of sterling musicianship. To this he must add the art of public performance, that difficult and subtle task of making an audience *en rapport* with the finest nuances of creative musical genius, of awakening a sympathetic response to emotions and moods in infinite variety and of arousing and maintaining enthusiasm among his hearers throughout a performance replete with interest, vitality, beauty of tone-effects and rhythmic charm of a high order.

SELF-TEST QUESTIONS ON MR. HUGHES' ARTICLE

1. What different "touches" are possible in playing a single note?
2. Why are at least two tones necessary to gain expressiveness?
3. Give two rules having to do with musical diction.
4. In what way must dynamic variety be concerned with "cortical alignment"?
5. Why is the effect of a too-long down-bow "ritardando"?

Music in Paris

(Continued from page 467)

ments in such a great center as Paris, with its centuries of tradition. We would like to spend at least another article upon the wonderful French Orchestras with their like to dwell upon the chamber music concert in which there is a growing interest; and we would like to discuss at length the splendid manifestation of appreciation represented in the establishment, by a

group of leading French, idealists supplemented by the Government, of the American School of Music at Fontainebleau—one of the most beautiful unofficial diplomatic actions in the history of nations; but these matters cannot be encompassed in our present article. It is coming to shine more brilliantly than ever in art and in music.

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